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Technology in the Western Psyche

by

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Abstract

Technology in the Western Psyche

This thesis classifies psychoanalytic theories as materialistic and idealistic based on their use of the human body and its parts as metaphors for theoretical notions and constructs. Psychoanalytic idealism forms the methodology of this research. I refer to the term West as the cultural carrier of the Western European tradition of privileging knowledge over mysticism and the North American tendency to privilege technology (the product of knowledge) in society. The thesis seeks technological symbols that have been incorporated into Western culture and argues that the psyche of contemporary Westerners uses technology to construct cultural symbols, capable of representing the dynamics of the human psyche. The thesis shows two contemporary ideological paradoxes which Donna Haraway unconsciously reflects in "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century": a discrediting of women by feminist critique and the human subordination to technology. I complement Haraway's principle of scientific semiotic coding of the world with mythic symbolic coding of the world.

Keywords: psychoanalytic critique, feminist critique, technology, myth, cultural symbol.

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Introduction and Background

Object

This thesis analyses the integration of science and technology in Western thought and culture. This integration results in an increasing number of technological and scientific symbols produced by the human unconscious in order to illustrate the structure and dynamics of the human psyche (all non-physical aspects of the human). The human cannot control or direct unconscious processes. Hence, technological symbols, unconsciously integrated in cultural plots, can objectively show ideological relationships between the human and technology in terms of superiority, equality and subordination, dependence and independence.

This thesis analyses Donna Haraway's "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century" and Steven Spielberg's film Artificial Intelligence: AI. It also compares film, literary, philosophic, scientific, and dream phenomena, as depicted by Brian Aldiss's science fiction stories "Supertoys Last All Summer Long," "Supertoys When Winter Comes," and "Supertoys in Other Seasons"; Aldiss's memories of his collaboration with Stanley Kubrick in developing the script of Artificial Intelligence: AI; the fairy tales Pinocchio, "Cinderella," and "Sleeping Beauty"; George Lukas's Star Wars; Antoine de Saint-Exupéry's The Little Prince; the alchemical works "De Circulo Physico Quadrato" by Michael Mayer, "Liber Platonis Quantorum" by Paracelsus, and the anonymous "Rosarium Philosophorum" (all cited by Jung); Aristotle's Metaphysics; Tommaso Campanella's utopia The City of the Sun, Vernor Vinge's dystopia "The Singularity," a

twentieth-century dream recorded by Jung about a perpetuum mobile clock. The thesis seeks parallels between ideas in "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," Artificial Intelligence: AI, and the works listed above.

Location within scholarship and method

This thesis synthesizes and revises the ideas of psychoanalytical counselors and theorists Sigmund Freud, Carl Gustav Jung, and Erich Berne; of psychoanalytic critics Ernest Jones and Jacques Lacan; and of psychoanalytic feminist critics Julia Kristeva and Jane Gallop. This research uses a synthesized psychoanalytic methodology.

The psychoanalytic method in counseling assists analysis of dynamics of the human unconscious and conscious processes, helping to solve human psychological and psychiatric problems. Initially, psychoanalysts illustrated their theories with the psychoanalytic decoding of symbols of cultural phenomena (myths, literature, art, etc.). This led to the integration of the psychoanalytic method in culture through psychoanalytic critique and exploitation (conscious incorporation) of decoded symbols in works of art. Contemporary application of the psychoanalytic method for critical purposes includes articulation of psychoanalytic theories adequate to contemporary dynamics of the human psyche; analysis of pre-psychoanalytic works of art with unconsciously constructed symbols; and analysis of post-psychoanalytic works of art with consciously exploited symbols. Additionally, the psychoanalytic method seeks contemporary unconsciously constructed symbols, including technological symbols, which represent the structure and dynamics of the human psyche. The latter is the objective of this research.

Ways of applying or negating the psychoanalytic method illustrate the subjectivity of an author and objective mechanisms of the dynamics of the human psyche. I use the term subjectivity to outline the practice of humanitarian thinkers who endow their interpretations with a specific perspective, identity, or ideology. By objectivity I mean universal philosophic disengaged appropriateness. Ideally, objectivity indicates successful subjective theorizing or the subjective theorizing does not contradict the objectivity. For instance, Freudian medically-influenced and Lacanian gender-influenced outlines of the human psyche using parts of the human body indicate the subjectivity of a particular theorist, namely the projection of professional or cultural features onto their theories, while the mechanism of projection exemplifies an objective dynamic of the human psyche. I attempt to separate the subjectivity of the psychoanalysts and crystallize objective features of the psychoanalytic method. The thesis argues the theoretical and critical potential of the objective psychoanalytic method.

Materialism is the belief in primary matter and secondary spirit; idealism is the belief in primary spirit and secondary matter. Basically, the materialistic view is productive for outlining physical phenomena, while idealistic concepts exemplify the dynamics of the human psyche. In applying materialistic-idealistic dualism to the human, the body represents matter and the psyche represents spirit. This division can help classify theorists as psychoanalytic materialists and psychoanalytic idealists. The materialist analyses the human psyche and its products (works of art, for instance) using the human body and sexuality as symbols, while the idealist outlines the human psyche and its products in terms of cultural symbols, mostly without sexual meaning.

The psychoanalytic critique argues that writers of the Romantic period, especially E.T.A. Hoffman, analyzed psychiatric themes and foresaw the psychoanalytic method (Kerr 1). Hoffman's subjectivity lies in mystical categories of a divine plan, and interconnections of chance and fate. Wraiths, saints, and a cat endowed with human mentality are characteristic Hoffman personages, which signify the influence of the Romantic tradition. Hoffman's objectivity lies in his observations of mental patients and his research into delirium, persecution mania, and schizophrenia (Kerr 8); in his concept of a close relation between sophisticated psychic organization of the human psyche and mental disorder; and in integrating mad characters into his novels. Mystical and religious allegories determine Hoffman's idealism.

Sigmund Freud is the official discoverer of the unconscious and originator of the psychoanalytic method. Freud's objectivity lies in his outline of the human unconscious and in his illustrations of the dynamics of the human psyche. Freud discovered the unconscious when studying the case of Bertha Pappenheim. She was a young, unmarried woman who lived with her parents in a Victorian family and rarely met males of her age. In fact, her father was her only companion. After his death, she had daydreaming experiences during which she lost connection with reality. Her dreams and fantasies while daydreaming contained symbolic illustrations of her emotional and family status. Consciously, Bertha did not have a critical approach to Victorian traditions or to her life. She could not interpret the meaning of her dreams. Freud found in her dreams and fantasies a symbolic representation of the oppression of the Victorian world. Freud was also impressed with the precise logic of the construction and integration of symbols into dream and fantasy plots (Csapo 82). In other words, Freud observed and interpreted the

logic of the human unconscious, which rewrites the human emotional status and the status of relationships into symbols and integrates them into dream and fantasy plots. Plots of dreams and fantasies appear as messages sent from the unconscious to the conscious to help solve human emotional problems or problems with relationships. The unconscious is a source of information about a human's specific potential, needs, and abilities. This exemplifies the dynamics of the human psyche. After Freud's discovery of the unconscious, psychoanalysts defined the human psyche as consisting of the conscious and the unconscious; the dynamics of the human psyche involve the interpretation and circulation of information between the human environment, the conscious, and the unconscious.

Freud outlined the human psyche in terms of the human body and argued that human behaviour has hidden sexual motives. Thus, Freud showed the influence of his medical outlook. His masculine subjectivity tried to compensate for Victorian sexual repression with bodily and sexual psychoanalytic interpretations of the human psyche and its symbols. Freudian gender subjectivity is a projection of the psychic dynamics of the Victorian male onto the psychic dynamics of the human. Freud was a psychoanalytic materialist. This projection led to the second Freudian mistake – his misinterpretation of the Oedipus myth. Freud introduced the notion of an Oedipus complex as a child's unconscious repressed sexual desire for a parent of the opposite gender. Thus, according to Freud, the Oedipus myth, where king Oedipus marries his mother, illustrates the Oedipus complex. I think that myths carry messages in more subtle ways than those posited by the Freudian interpretation of the Oedipus myth: myths show simple events and imply their sophisticated metaphoric load. The Freudian

reading of the Oedipus metaphor appears too simple and tied to the mythic events. I support Theodore Lidz's arguments that the Oedipus myth belongs to numerous Theban myths about the transition from matriarchy to patriarchy and the parallel gain of power by males in society.

Freud's bodily and sexual approach to the human psyche, his introduction of the Oedipus complex, and his unconscious mistake — the misinterpretation of the Oedipus myth — gained dubious fame for the psychoanalytic method. This made him famous during his lifetime, and established the subjective psychoanalytic theory called Freudianism.

Ernest Jones expressed the Freudian compensation for male sexual repression: he believed that phallic symbols prevailed in culture. This belief is evidence of Jones's subjectivity since he projected his repressed sexuality onto cultural symbols out of their contexts.

Jacques Lacan followed Freud and Jones's masculine subjectivity and developed a phallocentric psychoanalytic critique. I argue that the use of sexual symbols for metaphoric purposes possesses no logic, especially if sexual symbols contribute nothing to the context except to make it vulgar and unnecessarily complex. In such situations the choice of sexual symbols may reflect the author's or critic's compensation for repressed sexual problems. Three following statements illustrate this argument. The first is the Freudian concept of the female denial of castration as being a denial of her traumatic experience of the absence of a penis. Psychoanalytically, to deny means to refuse to accept reality connected with trauma. But male anatomy is not a female reality and therefore castration could not be a feminine trauma (Gallop 22).

Freud simply implied a discussion of the masculine fear of castration as a psychoanalytic phenomenon. The second is Lacan's use of the term castration, associating the signifier with being and the subject with disappeared being. The third is Jane Gallop's outline of the transition from matriarchy to patriarchy and the consequent masculine gain of power in society. She used the Freudian term "phallic mother" and the Lacanian concept of the "whole": "The 'whole' is the pre-Oedipal [phallic] [omnipotent] mother... until the 'discovery' of her castration,' the discovery that she is not a 'whole,' but a 'hole'" (Gallop 22). Overall, the tendency appears to follow the Freudian medical reductionism of psychoanalytic theory. Omitting sexual symbols in the above examples would not change the content and simplifies the form.

Ironically, a significant part of the critique of Freudianism, including the feminist critique, criticizes Freud but repeats one of his biggest mistakes: the metaphorical representation of theoretical constructs with the human body and sexuality. For instance, feminists use the concept of body politics in their discussion of gender (cultural) issues; Donna Haraway introduces the cyborg concept (half-human and half-machine body) in her discussion of human relationships with technology and female relationships with industrial society; Julia Kristeva applies the metaphor of the "phallic mother" that symbolizes feminine power. This type of critique aims to construct alternatives to masculine-oriented psychoanalytical theory. But in fact, it encourages feminists to define the female in masculine bodily terms: the phallic mother symbolizes not a hidden and dangerous power (Kristeva), but the lack of power. In other words, I think that this symbol appears in primitive societies after their complete transition to patriarchy and the decline of female power; the symbol aims to discredit

the woman and to hint at her lack of power. Thus, the feminist desire to steal masculine power by using masculine bodily symbolism has an effect opposite to what the feminists intend.

Lacan and the feminists could have made a conventional bodily psychoanalytic discussion logical or even brilliant, but they have not avoided vulgarity (non-motivated exposure of the human body and sexuality, where the exposure may affect the reader stronger that the content does). Overall, Lacan and the feminists appear as Freudian followers and psychoanalytic materialists. They believe that psychoanalysis is the study of human sexuality and follow Freud, while choosing symbols for their theoretical constructs from pathology, including hyperbolized sexuality.

Carl Gustav Jung advocated Freudian psychoanalytic theory in academia. Afterwards he showed disaffection with Freudian views and revised the psychoanalytic method. Jung introduced a very complex theory, using subtle concepts and confusing expressive forms. Jungian theory lacks clear and concrete concepts. Archetypes and psychological types (where Jung develops Freudian notions of introversion and extroversion) are the most understandable concepts. Northrop Frye applied the Jungian archetype concept to literary critique. I think this concept belongs more to structuralism, with its seeking of patterns, than to psychoanalytic criticism. The former finds similar structures in different phenomena; the latter begins analysis by finding similar structures but emphasizes a case-sensitive approach. Jung also imbued psychotherapeutic techniques with the use of the psychoanalytic method. The most significant part of his work is the comparative study of symbols in human culture, including myths, literature, art, philosophy, religion, medieval science, and mysticism,

and spontaneous symbols in his patients' dreams and fantasies. He is a scrupulous researcher and analyst of the dynamics of the human psyche. He finds parallels between cultural symbols and the case of each particular patient. Jung chose to illustrate the richness and diversity of the dynamics of the human psyche instead of to develop theoretical concepts suitable for psychoanalytic critique.

Jung's objectivity is evident in his explanation of the dynamic meaning of the symbol in different contexts. This provides multiple possibilities of interpretation. Jung freed the psychoanalytic theory from the Freudian fixation on bodily and sexually decoded symbols. Jung was not Victorian, and his variant of the psychoanalytic method does not include a Victorian compensation for his repressed masculine sexual problems. Hence, Jungian theory appears less gender-attached and oriented to the human.

There are two aspects to Jungian subjectivity. First, Jung uses a mystical form for his texts. After Jung decodes a symbol, he continues the analysis in mystical terms, but he *implies* a psychoanalytic reading, not a mystical exercise. Therefore, his works require contextual reading. Sometimes Jung explains his context, but he seldom assimilates academic style: "The statement made by the dream… [may] offend the dreamer's scientific judgment. … Here we meet with a 'metaphysical' attribute. ... *I use this word in a psychological sense, hence figuratively*" (emphasis added; Jung 12: 105). Second, Jung uses an enormous diversity of cultural phenomena and does not provide a background for them. He appeals to modernist Western scholars with a similar knowledge of cultural phenomena. Hence, his texts are epoch-oriented.

Overall, building an inconsistent theory within a modernist environment, Jung endowed the psychoanalytic method with postmodern features and foresaw postmodernism. Also, Jung is a psychoanalytic idealist.

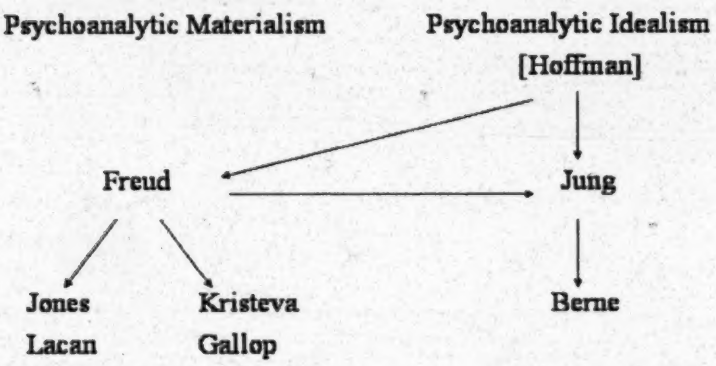
Eric Berne was a counselor. He introduced transactional analysis, a socially oriented theory and group therapy dealing with human relationships. He argues that humans occupy niches in their family or work networks and behave according to their positions in hierarchies. He uses fairy-tale plots as metaphors for these networks, where a character represents a human in reality. Objectively, Berne follows the psychoanalytic method, but subjectively, transactional analysis requires modernist circumstances: it implies that patients and counselors know the same fairy-tales, decoded by Berne. In short, Berne belongs among the psychoanalytic idealists.

This thesis aims to show that the psychological norm possesses more diversity and symbolic potential for theoretical constructs than the pathology does. The norm is not vulgar and yet is more intriguing than pathology, since pathology is often satisfied by breaking boundaries and limits its creativeness by this primitive act.

This thesis supports the idealistic psychoanalytic view.

Table 1

Psychoanalytic Thought



Chapter 1

d*Av*I*d*'s Journey: The Science Fiction Rewriting of Myths and Fairy Tales in the Motif of Artificial Intelligence

1. 1 Introduction

Genesis of Artificial Intelligence: AI

The story of the android with an unconscious has had a long genesis from Bryan Aldiss's science fiction story "Supertoys Last All Summer Long" to Steven Spielberg's Artificial Intelligence: AI. *Harper's Bazaar* published "Supertoys Last All Summer Long" in 1969. More than 10 years later, Stanley Kubrick purchased the rights to the story. Kubrick and Aldiss had been developing the plot and making the storyboards for thirty years, but Kubrick did not do any filming of Artificial Intelligence: AI. Aldiss wrote "Supertoys When Winter Comes" and "Supertoys in Other Seasons" after Kubrick's death in 1999. Steven Spielberg began the production of Artificial Intelligence: AI in 2000 and released the film in 2002. He synthesized and realized all three of Aldiss's stories and Stanley Kubrick's ideas in the film.

Though the story of the android has such complex origins and authorship, I refer to Artificial Intelligence: AI as of Spielberg's authorship. I do so, first, because his perspective was one of the most decisive, and second, because Spielberg successfully implemented in the film Kubrick's idea of the psychoanalytic conflicts of the android's story. Spielberg also involved psychoanalytic consultants, which compensated for Kubrick's lack of psychoanalytic knowledge and crucially developed the script. The film presents a precise and simple illustration of psychoanalytic unconscious conflicts

and their solution. This post-Kubrick characteristic determined my choice of the film as one of the best representatives of the psychoanalytic theory in popular culture. I think that if Kubrick had finished his AI project, the film could have been more interesting in its creative and artistic dimensions, and it would contain more specific characteristics of Kubrick's authorship.

Pattern principle of human mental activity

Technological, cultural, and social aspects of the environment envelop and extend the human. In other words, the human is mentally engaged with his or her environment; the human mentally structures the environment, finding within it the most familiar patterns, interpreting the environment and acting within it according to these patterns. For instance, urban dwellers in contemporary Western society experience a very concentrated technological, cultural, and social environment. Technology is a part of everyday Western life, from coffee makers to computers. Previous generations of humans have designed these environments, which can structure the minds of contemporary humans. Technology can construct the human pattern of reaching for a comfortable life through improving nature. Jhally states that advertising, as one of the constituents of culture, encourages a mental pattern of reaching happiness and freedom through consumption of objects and commodities. Social aspects of civilization form the human pattern of reaching safety through the protection of social institutions and belonging to social groups. The above examples of simple patterns illustrate how humans interpret their environment and act within it. In other words, the human structures the natural environment and constructs artificial environments to orient and act effectively within. This chapter builds arguments on this principle and analyzes

complex mental patterns using patterns from fairy tales and myths with technological participants.

Introversion and extroversion

Freud and Jung introduced the terms introversion and extroversion. Introversion is a human orientation toward feelings, emotions, and reflection; extroversion is a human orientation toward the social environment and actions within it. The genotype and the environment combine to form the introversion/extroversion quality of the human. A person cannot be a pure introvert or extrovert but develops his or her own introversion at the expense of his or her extroversion, and vice versa. Thus, the extrovert possesses minor introversion and the introvert possesses minor extroversion. Introversion and extroversion are dynamic; they balance each other differently depending on different life periods or situations. This chapter analyses Antoine de Saint-Exupéry's The Little Prince and Bryan Aldiss's Supertoys trilogy ("Supertoys Last All Summer Long," "Supertoys When Winter Comes," and "Supertoys in Other Seasons") as the authors' interpretations of human introversion and its effects on the social environment.

In addition, this chapter traces numerous subtle connections between Saint-Exupéry's novel and Aldiss's trilogy, including the authors' use of technology with negative connotations. Aldiss's Whologram (the holographic device that create the Swintons' household) is a metaphor for Monica Swinton's introversion and her imprisonment within the technologically advanced society that controls the population, and for her blindness to the positive aspects of technology – her adopted android child with a perfect loving mechanism.

Also, this chapter will show that extroversion is a human attempt to assimilate pre-existing patterns from the environment, while introversion is an attempt by the human to invent his or her own patterns. For instance, Saint-Exupéry's plane accident in the desert dramatically placed him in an unknown environment — and one that was technologically, culturally, and socially isolated. A forest or river, even without people and technology, would be preferable to the author in terms of preserving his extroversion. A forest or river, which contain numerous objects, could provide a familiar environment for a European; the pilot could remember the appropriate pattern of orientation and follow it. A desert was unfamiliar to him and contained a limited number of objects. The desert environment enforced Saint-Exupéry's *introversion.* I will show in this chapter how Saint-Exupéry's The Little Prince illustrates the growing dynamics of introversion after the author's plane accident. Saint-Exupéry embraced introversion, describing his feelings, reflections, and allegories; he negated extroversion, limiting the number of objects, heroes, and interactions in the novel. I will argue that the author of The Little Prince constructed the pattern of absent technology to assimilate the breakdown of his plane and his introversion and need to survive without his plane.

Sado-masochistic vs. equal relationships

Stronger and weaker persons may build sado-masochistic relationships. More specifically, they unconsciously build a subtle psychological connection where the helplessness of a weaker person requires the protection and responsibility of a stronger person. On the other hand, the protection by the stronger (sadism) prevents the independence of the weaker (masochism). Thus, responsibility in human relationships

may mask sadism. This chapter discusses sado-masochistic relationships between the Little Prince and the rose in Saint-Exupéry's book; the Swintons as parents and David as a child in Aldiss' and Kubrick's work; the Swintons as humanity and David as Artificial Intelligence in Kubrick's and Spielberg's film; and Artificial Intelligence and humanity as its slave in Vernor Vinge's work.

In this chapter I will discuss how Spielberg in Artificial Intelligence: AI depicts relationships between the human and Artificial Intelligence (android, to be more specific), and his view of human responsibility for the consequences of construction and integration of Artificial Intelligence in human society. Spielberg explores the human responsibility for Artificial Intelligence, which possesses emotional qualities equal to the human. He endows Artificial Intelligence with an unconscious. This explains the android's feelings, emotional response, and self-motivation, both independent of people and directed toward self-improvement of the unconscious. This chapter shows that Spielberg equates the human and God in their ability to create an entity with an unconscious. He implies that the responsibility of a human constructor of Artificial Intelligence lies in the complete replication of the human.

Transactional analysis and fairy-tale pattern

This chapter concerns Bernian transactional analysis. Berne used the term transaction to encapsulate two interactions between people: the appeal and the response. Transactional analysis is a psychotherapeutic technique used in group therapy. Group therapy and transactional analysis are socially oriented: they help to locate a person within his or her network of relationships with other people (family, work, etc.). Participants in such group therapy choose fairy tales to illustrate their

particular circumstances. They tell, modify, and dramatize fairy tales. One aspect of transactional analysis uses a fairy-tale pattern containing personages with winner and loser scripts. A winner personage gains success by the end of his fairy tale, while a loser personage does not fulfill his or her expectations. If a participant in the therapy chooses the role of a winner personage, the analyst concludes that the person orients and acts in the environment following the pattern of a winner (the winner script); if a participant chooses a role of a loser personage, the analyst concludes that the person orients and acts in the environment following the pattern of a loser (the loser script). If a participant tells a modified fairy-tale, the analyst can trace his or her script from hints in the existing fairy tale. For instance, if a young woman always prepares snacks for her corporate parties, she may use the script of Little Red Riding Hood. The link between corporate snacks in real life and carrying snacks for a grandmother in a fairy-tale can suggest that the woman may apply other elements of the Little Red Riding Hood script to her life. Thus, the analyst suspects that the woman's psychological conflict lies in her relationships with men, because she repetitively chooses authoritative men (wolf). Her naïve attitude (Why are your eyes so big?) provokes men's oppressive impulses (swallowing the heroine). Moreover, the woman expects other men (woodcutters) to appear in her life and to save her from her oppressive environment (wolf's belly) (Berne 46). In other words, transactional analysis uses fairy-tale patterns to outline complex human relationships and attitudes toward social and family environments. The analyst helps the patient to decode his or her fairy-tale script, to leave the loser script and to assimilate the winner script. This solves the psychological conflict of the patient.

This chapter applies transactional analysis to literature and film interpretation. Kubrick asked Aldiss to incorporate the Blue Fairy from Pinocchio into AI project. Thus, Kubrick had noticed transactional similarities between the family environments of the android child and Pinocchio: David's stepmother Monica is indifferent to him; Pinocchio does not have a mother. Both Brian Aldiss and Carlo Collodi built the plots of their stories on the Cinderella fairy-tale script: the story of an orphan who breaks out of his or her isolation. This is the psychoanalytic interpretation of the Cinderella plot. Motif-Index of Folk Literature defines the Cinderella plot as the story of the unpromising hero, usually the youngest daughter or son, who becomes the most successful in the end. These two interpretations are more decisive for the analysis than the common-sense interpretation of Cinderella as the story of a girl who becomes a princess.

If Cinderella's fairy godmother compensates for the wicked stepmother, and Pinocchio's Blue Fairy compensates for his absent mother, then David's Blue Fairy aims to compensate David for an indifferent mother. In all these cases, the fairy is there to help her protégés change their loser scripts to winner ones: to become a real boy (the android's and Pinocchio's wish) or to break out of her emotional isolation (Cinderella's wish). The help of magic in a fairy tale is powerful and decisive: without it the characters cannot complete their tasks. Therefore, a fairy-tale character is conditionally powerful and dependent on magic and circumstances.

Psychoanalytic method and mythic pattern

In myth, magic powers give minor assistance to heroes and take significant rewards for it. Thus, a mythic hero is powerful and independent compared to a fairy-tale character. Fairy tales depict the dependence of children on their parents, while myths depict adult independence and responsibility. In this chapter I will argue that Aldiss supports a fairy-tale background for his Supertoys trilogy, while Kubrick tried to shift the background of Artificial Intelligence: AI from a fairy-tale level to a mythic level, and to equate Artificial Intelligence: AI with Star Wars. Kubrick did not conceptualize that transition: he incorporated the Blue Fairy into the plot, which confirmed the fairy-tale background of Artificial Intelligence: AI. Spielberg transforms the android's story in the film from the fairy-tale pattern of his family network to the mythic pattern of a hero's journey.

While Bernian transactional analysis operates with fairy-tale patterns, the psychoanalytic method assists in the interpretation of mythic patterns, including the pattern of the hero's journey. In this chapter I will apply the psychoanalytic principle of the structure and dynamics of the human psyche to the analysis of Artificial Intelligence: AI. The human psyche is a totality of all non-physical aspects and processes of the human. Freud in the beginning of the twentieth century discovered the human unconscious. Since then the human psyche has been defined as consisting of a conscious and an unconscious. The dynamics of the human psyche are the dynamics of the influence of the conscious and the unconscious on the human's orientation and behaviour within his or her environment. Additionally, the dynamics of the human psyche involve the processing and circulation of information between the human

environment, the conscious, and the unconscious. In other words, the human perceives outside stimuli both consciously and unconsciously; the processing of stimuli includes their transition from the unconscious to the conscious, and vice versa. For instance, decoding the symbolic meaning of a human dream transfers information from the unconscious to the conscious; memorizing a poem transfers information from the conscious to the unconscious.

Perception notifies human awareness about the existing phenomena, while apperception (interpretation) assists human recognition of phenomena. In other words, through perception the human knows that "the thing *is*" (emphasis added; Jung 8:140); through apperception the human knows "*what* it is" (emphasis added; Jung 8:140). Jung described attention as directed and rational (thus conscious) apperception, and fantasy and dreams as undirected and irrational (thus unconscious) apperception (Jung 8:142). I would add that conscious apperception is more objective than unconscious apperception. Conscious apperception grounds science; unconscious apperception grounds art, especially primitive art, where the human does not separate subject and object. The primitive human believed the world to be his or her extension and himself to be the world's extension. Thus, the primitive human interpreted many phenomena subjectively and unconsciously. Such unconscious interpretation resulted in myths. Myths outlined the primitive human's apperception of astronomic phenomena (the sunrise as god's appearance), social phenomena (war as a way of gaining glory), and the constituents of the human psyche (ocean and sky as symbols of the unconscious). The above examples depict the subjective (unconscious) character of the primitive human's apperception. In the first two examples unconscious apperception

inadequately interprets the natural and social phenomena, while in the third example unconscious apperception adequately interprets the psychological phenomenon. This interpretation coincides with the psychoanalytic empirical knowledge of practical psychology and counseling about the structure and dynamics of the human psyche. To establish a theory of these complex and subtle phenomena, Jung and Freud applied mythic symbols and patterns to the structure and dynamics of the human psyche. Additionally, patients, who had never heard about myths, 'invented' mythic symbols and patterns in their dreams, fantasies, and free associations. Free associations are instant linking between phenomena of the environment or abstract concepts and the patient's immediate verbal, motion, or imagery associations with them. The aim of the psychoanalytic method is to deduce a patient's psychological conflicts, decoding his or her dreams, fantasies, and associations. Thus, at the beginning of the twentieth century, mythic symbols and patterns remained optimal metaphors of the structure and dynamics of the human psyche. This chapter applies the psychoanalytic method to literature and film interpretation.

Popular culture realizes old mythic symbols using new forms for them, including technology. In other words, pop culture exploits mythic symbols and patterns that have already been decoded by psychoanalysis. For instance, in Artificial Intelligence: AI, David, the android with an unconscious, interprets the logo of the Thynthank company. The logo contains an android's figure with radiant rays extending from his feet. David calls the logo a bird with wings and feathers. The psychoanalytic method would assist the interpretation of David's unconscious apperception logic and the current dynamics of his psyche. David's unconscious apperception uses mythic

symbols: unconscious as a sky, the android as a bird. The bird's ability to fly in the sky hints at the android's attachment to his unconscious. This attachment determines the android's unconscious interpretation of his environment. Attachment to the unconscious is a normal characteristic of a child. In an adult such attachment is problematic and depicts the adult's psychological immaturity, crisis, or psychiatric disease. The aim of psychoanalytic treatment is to loosen the attachment to the unconscious and to help the human apply the unconscious and the conscious adequately, that is, to balance subjective and objective interpretations.

This chapter analyses the mythic pattern of a hero's journey in a manner similar to that of psychoanalytic treatment. This chapter shows that the mythic pattern of the hero's journey and its further rewriting in art and pop culture, including Artificial Intelligence: AI, may create a psychotherapeutic effect on the perceivers of those adventures. Jung named the loosening of the attachment to the unconscious individuation. Individuation results in the creation of systems of apperception by adequately balancing the conscious and unconscious and avoiding attachments to either. I will argue in this chapter that the third part of Artificial Intelligence: AI depicts the individuation of the android.

Technology as a metaphor for human psychic processes

Nowadays technology provides a new metaphor for the structure and dynamics of the human psyche. This chapter analyses the incorporation of symbols with technological qualities into human unconscious apperception and, therefore, into the portrayal of the structure and dynamics of the human psyche. Technology symbolizes

the dynamics of introversion and extroversion. Trying to survive in the desert without his plane, Saint-Exupéry assimilated introversion and built a symbol of an absent technology. Aldiss, Kubrick, and Vinge integrate technology (Artificial Intelligence) into their illustrations of the sado-masochistic type of human relationships. Spielberg integrates technology (Artificial Intelligence) into his illustration of equal human relationships. Aldiss endows Artificial Intelligence with feelings and emotions and places the android within the transactional script of the Cinderella fairy tale. Kubrick saw Artificial Intelligence as being gifted with the unconscious and hoped to shift the pattern of future film from the fairy tale to myth. Spielberg completed Kubrick's ideas in Artificial Intelligence: AI. He also depicts the high-speed processing and intensity of the technological unconscious: the android has feelings and emotions, more intense than the human. The android completes his mythic individuation (psychoanalytic loosening of attachment to the unconscious) at the age of five, while human children of five are normally still attached to their unconscious and assimilate fairy-tale transactional scripts. This chapter argues for the contemporary enlargement of mythic symbols and patterns in technological form.

1. 2 Technology as a Symbol of Human Introversion

The Swintons' adopted android son David sees the contradictions between a happy family and the Swintons' lifestyle. He asks the mechanical bear, Teddy, "How do you tell what are real things from what aren't real things?"(Aldiss 4). David does not develop this formula theoretically but applies it to the narrow and essential problem of his life. Teddy proposes a solution to David's problem: "Real things are good" (Aldiss 4). David feels that Monica Swinton does not like time. She says that time is

working against her, reducing her chances to have her own child. David asks Teddy if time is good and real. Teddy suggests that since Monica wears a watch, she likes time. David's next question is, "You and I are real, Teddy, aren't we?" (Aldiss 5). On the one hand, Teddy's superficial logic implies that since Monica has the watch, she likes time, and that makes time good and real. Then, if she 'has' David and Teddy, she loves them and that makes them 'good' and 'real.' On the other hand, David doubts that Monica likes time because she has a watch; therefore, he doubts that Monica loves him and Teddy because she 'has' them. David correctly identifies the five-year-old child's love for his mother: he adopts her perspectives and makes her the measure of the 'good' (the 'real') and the 'bad' (the 'unreal'). He is emotionally and personally tied to her and dependent on her; Monica's love or any sign of her approval or attention would be his highest reward; her indifference is David's tragedy. In other words, the android psychologically depends on Monica and develops his preferences according to her taste, humour, and outlook. This feature duplicates the human child's characteristics. David lacks the five-year-old child's egoistical demand for love. But in the 'real' child's case, the indifference of the parents can atrophy this childish characteristic. Teddy specializes in comfort: he tells people what they expect to hear and has a calming effect on them. For David, Teddy adopts the childish superficial formula "if our parents 'have' us, they like us and make us good. If our parents leave us (divorce), they hate us and make us bad." This formula implies the personal dependence of children on their parents. But Teddy operates with clichés; his variant is more unconscious, less intellectual and critical than David's. David deeply feels his parents' hidden desires and motives and evolves his own characteristics in order to satisfy their

desires. He feels that Monica wants to have a real child and decides to win her love by becoming a real human. In this episode, Aldiss implies that David has a more complex psyche than the speaking mechanical toy Teddy. Also, Aldiss depicts the high-speed processing of David's unconscious, which makes the android's motivation more advanced than that of a five-year-old human child. In this context, Teddy's outlook is more realistic. Overall, Aldiss rewrote Descartes' "I think; therefore, I am" to "I have feelings and emotions; therefore, I am": "I feel happy or sad. I love people. Therefore I am human [Therefore I am real. Therefore I am.]" (Aldiss 31). Thus, Aldiss formulated the height of AI's ambitions: to duplicate human feelings and emotions, that is, to duplicate the constituents of the human unconscious.

Aldiss has described "Supertoys Last All Summer Long" as "...the simple story... of a boy who was never able to please his mother. A story of love rejected" (Aldiss xviii). He constructs the first story provocatively, exposing the effects in the beginning and hiding the causes until the end of the story. In the beginning, the reader sees a simple scene in which a boy is playing in the garden and in the house and talking to his mother. There is nothing to suggest science fiction at the beginning of the story except for the speaking and walking toy bear, Teddy.

Aldiss subsequently enriches the story with dystopian and holographic images. The society in which Henry and Monica Swinton live controls the population: a very limited group of women can win the childbirth right in a weekly lottery. This limitation of the freedom of choice leads to demand for robots like Teddy, who specialize in comfort, and for android children like David, who specialize in giving love to their 'parents.' Aldiss uses the term 'Whologram' to represent the science fiction

holographic device capable of giving the complete [the whole] visual, tactile, olfactory, spatial, and elemental illusions. The Whologram has changed the Swintons' urban apartment to a luxurious Georgian mansion in an almond and rose garden. The Whologram can also create the illusion of a winter garden and a place for skiing. The Whologram symbolizes Monica Swinton's technological and psychological cage. Her society has paid for its luxury and technological development with control of the population. Monica has been playing in the childbirth-right lottery. The desired right to have a child becomes the one real thing for Monica. She is closed and indifferent to other aspects of life. Monica develops her introversion and distances herself from environmental stimuli. Her solitude and concentration on 'hearing' silence show her introversion: "Monica prefers to stay at home thinking beautiful thoughts" (Aldiss 2). "She heard the sheer weight of silence issuing from every room" (6). This motif also appears thirty years later in "Supertoys When Winter Comes": "…she switched off the Ambient and sat in silence. Silence prevailed upstairs also" (15). Additionally, the Whologram illustrates how Henry and Monica imitate family life, but live without emotions and existential pleasure. Aldiss uses a technological symbol – the Whologram – to depict all these psychological phenomena.

In the context of feelings and emotions, David is more real than Monica: when she is alone, "…her face was blank, its lack of expression scared [David]" (7). Monica has stopped enjoying her life and emotions until she can have a child. Thus, she assimilates the Whologram: she is present in the Swintons' life only formally, without emotions and feelings. Aldiss's Monica accidentally dies after the breakdown of the Whologram. This episode depicts the psychological phenomenon of human

identification with an object, that is, the human imitation of selected object characteristics. Such imitation hints at human psychological conflicts. The author implies that Monica's identification with the Whologram reflects her psychological conflict: deep introversion and her inability to become open to environmental stimuli. Aldiss uses technology as an object for human identification.

David's perfect loving mechanism does not elicit Monica's response. Aldiss does not explain the situation in terms of Monica's feelings and motives: she is more schematic and is a less transparent personage than Teddy. A reader can guess Monica's motives or possibly project his or her own motives onto her. A superficial interpretation might refer to Monica's treating David as the serving android and her hope to have her own 'real' child. In "Supertoys Last All Summer Long," Monica wins the weekly childbirth lottery; in "Supertoys When Winter Comes," she grieves in the winter holographic environment while drinking vodka after her child's death. Aldiss does not depict Monica's feelings and thoughts in the stories and this absence has provoked such superficial interpretations.

Two aspects of the story can direct the deep analysis of the heroine. First, Monica is not able to have a relationship with David and, second, she grieves after the death of her android serving-man. Perhaps, she had an old psychic trauma that she was unable to solve and she unconsciously fixed on her frustration. If the population control policy has caused Monica's state, it could be more productive for her psychic well-being not to buy David. At the beginning of "Supertoys Last All Summer Long," Monica already appears closed and unhappy. Erich Fromm states that a mother's happiness, her feeling of the "sweetness of life, the love for it and the happiness of

being alive … is as infectious [for a child] as her anxiety is" (The Art of Loving 49-50). Monica's state did not cause David's depression and anxiety; David's self-regulatory mechanism enabled his self-improvement: he wanted to become a real human to gain his mother's love. Fromm believes that a mother's problematic psychic state can influence the realization of her love, either in her narcissism, in her power and possession, or in the role of creator (namely childbirth and upbringing) (50). The mother satisfies her narcissism in interpreting her child as a part of herself (50). This means believing in false cause-effect relations between a mother's merits and a child's success or failure. Monica does not interpret the android child as part of herself. Fromm adds that the child's initial helplessness can provoke possessive and domineering approaches in the mother's upbringing strategy (51). David was not helpless; Monica believes in the android's superhuman abilities. Fromm believes that childbirth and upbringing are the easiest creative roles for a woman who needs a passive object of creation (51). Monica did not give birth to David and did not invest her efforts in his upbringing. The mother's narcissism, power, and possession represent a woman's psychic problems, but they help to establish the mother-child connection, stimulate the mother's motivation, and provide for the child's physical and emotional survival. These factors determine the mother's attention and the centralizing of the child in her outlook. These factors may occur in parallel with the mother's feeling or as a substitute for them. Monica does not have a mother's feeling for David or the above substitutes for that feeling. Overall, David's physical android essence prevents the triggering of Monica's maternal loving mechanism.

Portraying relationships between Monica and David, Aldiss, a British writer, could refer to the rose and the Little Prince from The Little Prince by Antoine de Saint-Exupéry. This novel had a significant influence on European popular cultural thought. The Little Prince portrays introversion: the reflections and allegories occupy a central part of the novel and compensate for a limited number of objects, heroes, and interactions in the novel. Saint-Exupéry's protagonist is the prince of a planet with a single capricious rose growing on it. The rose believes that she is unique in the universe. She could die on the uncomfortable planet without his daily care. She takes the prince's care for granted and rejects his love. Her introversion enables her social helplessness and inability to live independently or to love. Those characteristics motivate the prince's responsibility for the rose. The prince never tires of the routine care for the rose. Similarly, Aldiss's android never tires of the routine: (Aldiss 27) every day he mechanically repeats his attempts to earn Monica's love. Both authors use the rose as a symbol of love and discuss the latter category abstractly, without romantic or erotic (Saint-Exupéry) or childish (Aldiss) aspects of it. The rose in Aldiss's interpretation symbolizes David's love for his mother. The rose is an overused symbol of abstract religious love, of young women, and of romantic love. Aldiss found this symbol productive for the android's outlook and makes the rose a symbol of David's love for his mother. In "Supertoys Last All Summer Long," David picks the flower from the Wholographic garden; its guaranteed perfection makes it an unrealistically bright pink, beautiful and soft. In "Supertoys When Winter Comes," David accidentally ruins the Wholographic control centre and sees the real sick rose at the brick wall.

Aldiss could imply that the Wholographic rose symbolized David's love for his mother, and the sick rose symbolized Monica's response to David's love.

In "Supertoys in Other Seasons," Henry Swinton explains David's inability to please his mother due to Monica's coldness. Aldiss implies that Monica is an introvert and that she blocks environmental stimuli, including David's love. Similarly, the rose causes drama for the Little Prince. The coldness of the rose and her inability to love in Exupéry's narrative resemble Monica's characteristics. Also Exupéry's motif of responsibility is applicable to the situation of David's adoption: "You become responsible … for what you have tamed. You are responsible for your rose" (Saint-Exupéry 71). Both Saint-Exupéry and Aldiss discuss the problem of human responsibility for a weaker or less powerful participant in a relationship (Saint-Exupery's rose and Aldiss's android). Those qualities make such a participant dependent and enlarge the responsibility of the stronger one (Saint-Exupéry's Little Prince and Aldiss's Swintons, especially Monica). Both authors discuss how the introversion of young closed women complicates their romantic (Saint-Exupéry) or mother-and-son (Aldiss) relationships. Saint-Exupéry implies that introversion makes the human defective in the social dimension: the rose is helpless, weak, and dependent. She requires another person to establish links between her and her environment and thus to enable her survival. On the other hand, the Little Prince takes initiative and requires the dependent participant in the relationship. The introvert rose and the extrovert Little Prince form a sado-masochistic psychological relationship. Similarly, Aldiss interprets the relationships between the extrovert David and his introvert mother. Aldiss's innovation lies in incorporating technology as a participant in a sado-

masochistic type of relationship on the masochistic side. Twenty-four years later, Vernor Vinge in "The Singularity" presents a vision of a sadistic Artificial Intelligence that enslaves the human race. Unlike Saint-Exupéry, Aldiss, and Vinge, Spielberg equates the android and the human in the quality and adequacy of the unconscious. This solves the problem of human responsibility for any Artificial Intelligence with an unconscious: the android takes responsibility for himself and does not need human assistance. Thus, the equation solves the problem of sado-masochistic relationships between the human and technology.

Both Saint-Exupéry and Aldiss use technology negatively as a symbol of human introversion. Saint-Exupéry's Little Prince travels from planet to planet without any technological means, spontaneously, by making wishes. The Prince's transitions between planets leave the impression that the author omits the scenes of the Prince's transportation. Saint-Exupéry constructs a symbol of an absent technology that portrays the author's introversion. Saint-Exupéry implies that introversion is a vital aspect of his own survival without the assistance of technology. Aldiss depicts the Whologram as human introversion and technological shadowing of human feelings, emotions, and openness to environmental stimuli.

1. 3 The Fairy-Tale Pattern of the Plot of Artificial Intelligence: AI

Aldiss recalls in the foreword to his Supertoys trilogy that he wrote "Supertoys When Winter Comes" and "Supertoys in Other Seasons" after his thirty-year long participation in Kubrick's AI project, during which time they wrote the script for the film together. Aldiss continued the motifs after Kubrick's death in the second and third stories. His collaboration with Kubrick influenced some newly developed motifs in the

second and the third stories. Aldiss designed the stories to conform to some of Kubrick's minor ideas, but to disagree with his main idea. Aldiss did not agree to apply a mythic pattern to the plot but preferred a fairy-tale pattern.

Aldiss implies that Henry and Monica expected David to serve with a child's love for his parents; Henry and Monica did not expect that David would have his own feelings. As such, the android-human-'service' misunderstanding models the domestic children-parents misunderstandings. For instance, the child equates punishment with his parents' indifference or their hatred. These domestic motifs have their fairy-tale variant: Cinderella. The beginning of the story of Cinderella emphasizes the loneliness of the orphan and the lack of the parents' attention, resulting in the child's emotional isolation. The mood at the beginning of Aldiss's story echoes the beginning of Cinderella. Kubrick perceived those links and wanted to incorporate the Blue Fairy from Pinocchio into the story of David. Aldiss recalls that Kubrick gave him an edition of Pinocchio and asked him to include the Blue Fairy in the script of Artificial Intelligence: AI (Aldiss xi). As I mentioned before, the magic of the Blue Fairy that can solve *all* the character's problems signifies the fairy-tale pattern of the story. In transactional analysis, the Witch Mother "directs the [son's loser] life script. In a productive [winner] script … the Fairy Godmother [compensates for Witch Mother]" (Berne 448). Therefore, the Blue Fairy compensates for the absence of Pinocchio's mother; Cinderella's godmother compensates for her witch stepmother. Kubrick could have implemented similar fairy-tale transactional compensation for Monica in Artificial Intelligence: AI. But the Blue Fairy as a *fairy-tale* character does not have the matriarchal power to become the *mythic* Great Mother. Thus, the Blue Fairy cannot

complete Kubrick's wish to act as a symbol capable of shifting David's story from a fairy-tale to a mythic pattern.

Like Pinocchio, David wants the Blue Fairy's help to become human. Pinocchio follows his father's script: his father made him from the hard wood bequeathed by his own hard loser script. The script made Pinocchio a marionette: he follows the loser role and blocks the independence and 'realness' of his life choices. The Blue Fairy says that Pinocchio's socially acceptable behaviour could make him a real boy, free from following the script. Here the realness of the character symbolizes the freed-from-the-script human who can adequately interact with the environment, while the marionette stage of the character symbolizes the human with an influenced view of reality, which directs the inadequate interactions with the environment. Pinocchio was supposed to quit his friends/parasites, go to school, and gain adult responsibility. Thus, Pinocchio's adventures are merely a circular movement among transactional traps until he changes his life attitudes and gains responsibility; in other words, until he quits his loser script.

Aldiss believes that David could have a transactional (fairy-tale-like) relationship with his environment. Aldiss constructs a domestic and common-sense ending to David's story. After Monica's death, Henry pays with his career for his unprofitable plan to build an android factory on Mars. He also loses his illusory feeling of omnipotence. Henry becomes more humane, returns to his first android factory, and takes David from the Throwaway city (a place for unused androids). As an android, David also has a feeling of omnipotence: he believes in his 'realness' (his ability to have feelings and emotions), uniqueness, and thus 'humanness.' In order to break David's feeling of omnipotence, Henry shows David a thousand android children in the

factory and thus ruins this illusory feeling of uniqueness. In other words, Henry adopts David one more time and gives him his transactional script: losing illusions and assimilating reality. Such trivial stories happen every day with millions of human male children: they grow up, abandon their childish dreams and desires, and assimilate their fathers' scripts. But Henry's script is more appropriate for Henry than for David. Henry has had to revise his plan *to change the world* by overloading the universe with androids. David is moved instead *to change himself*: to evolve and develop his features and to become human. In this context every child is omnipotent. If a father ruins such a childish attitude, he prevents his son's development and the development of humanity. Aldiss integrates technology (Artificial Intelligence) into the plot to illustrate this mechanism.

1. 4 Kubrick's Difficulties in the Transition from a Fairy-Tale to a Mythic Pattern

I think Kubrick wanted to rewrite Aldiss's transactional family scenes according to a mythic pattern. This rewriting ambition is unrealistic and mocks the alchemical utopian hope to synthesize gold. As a theoretical concept, synthesizing gold can symbolize the human ability to make qualitative changes: to receive gold from something which was not gold before. But literal application of this idealistic concept to physical phenomena contradicts chemistry: one cannot receive gold from chemical elements that lack atoms of gold. Alchemists constantly failed. Similarly, one cannot force fairy-tale personages to act in mythic patterns and vice-versa: fairy-tale personages and the mythic heroes are not interchangeable. I will discuss later analytical psychology's use of individuation to denote the human ability to make qualitative

changes and how myths illustrate such processes, whereby one can compare a hero's journey and feats with synthesizing gold. Fairy-tale characters lack the disinterested motivation of mythic heroes; fairy-tale personages hope to have a material or visible reward: wellness, influence on other people, or marriage. In other words, fairy-tale characters do not synthesize, but take and use existing gold. Also, they are parasites, because they need magical powers to make qualitative changes. Mythic heroes require open space for creative manoeuvres and cannot fill niches in a pre-established transactional network. Mythic heroes are independent and do not expect significant help from magical powers. Mythic heroes are disinterested and strive for world harmony, not for a material reward. (World harmony is a metaphor for the human psyche after individuation is completed: the psyche can process the information on conscious and unconscious levels in order to have adequate apperception and make optimal decisions).

Kubrick had difficulties with the rewriting. Aldiss cites Kubrick's desperation: "I have no further ideas about how it [the story] could be developed…I begin to think the old subconscious [unconscious] does not really begin to work on something which it doesn't own [i.e., technology]…" (qtd. in Aldiss 9). Thus, Kubrick thought that one could not integrate *technology* into a mythic pattern that reflects the dynamics of the human unconscious. But his mistake lay in incorporating fairy-tale personages into a mythic pattern, which Kubrick could not successfully do. For instance, Kubrick discussed Star Wars with Aldiss, but still wanted to preserve the Blue Fairy in the story. But Star Wars is based on mythic patterns: a hero's journey and a conflict between good and evil are symbols of individuation and conflict between human positive

('good') social appearance and its unconscious compensation – 'bad' shadow. (Later I will discuss human social appearance and shadow in connection with Donna Haraway's cyborg monsters.) The Blue Fairy belongs to a fairy-tale pattern. George Lucas sets Star Wars in space and thus significantly enlarges the dimensions for the *mythic* hero's manoeuvring. It is Lucas's main contribution to the development of the mythic pattern.

Aldiss was not aware of these specifics and called Star Wars a 'fairy-tale-like SF film' (Aldiss 9). Aldiss resisted Kubrick's experiments with mythic patterns and supported the fairy-tale choice for David's journey: "Obsessed with the big blockbuster SF movies of the time, he [Kubrick] was determined to take my sorrowing *domestic scene* out into the galaxy" (emphasis added; Aldiss xvii). In other words, Kubrick aimed to follow Lucas's enlarging space of mythic action, but underestimated the difficulties of cross-integrating fairy-tale personages and mythic heroes.

1. 5 The Mythic Pattern of the Plot of Artificial Intelligence: AI

Aldiss' construction of David's psychological conflict

When David sees thousands of android children in the factory, he malfunctions and breaks. Henry manually repairs David, then remembers the human obsession when a human believes himself to be a robot. He compares this obsession with David's desire to become a human and says that David has a robot obsession. The psychoanalytic method decodes the above episode. Henry has ruined David's illusions and negated David's direction of development. He has ruined David's vital concepts and broken him, literally and mentally. The stress causes David to faint. After he faints, anybody can manipulate him because his broken will does not have time to recover. David

conforms to Henry's message that David is not unique and that his desire to become human is a robot's obsession. David grounds his conformity in the unconscious: he cannot perceive that idea critically because of his currently broken will. Thus, David performs unconscious attachment to Henry's message. Also, Henry's conscious and unconscious apperception becomes a pattern for David. This episode depicts the origin of a psychological conflict. David's ability and desire to develop his characteristics contradict Henry's message imprinted in David's unconscious. Thus, he has an inner preventive mechanism in his development. Such a situation could lead to depression or to a critical fight with Henry's message – to individuation. The individuation will be to decode Henry's message, that is, to shift it from the unconscious to the conscious. Decoding could enable David to perceive the message critically (consciously) and to have his own attitude.

Spielberg's construction of David's psychological conflict

Individuation starts when a human's unconscious actively sends messages to the conscious. Saint-Exupéry's motif of absent technology exemplifies a message transfer from the unconscious to the conscious. Consciously decoded, the message means: "You have to survive without your plane." Repetitive motifs in dreams, fantasies, and works of art can contain messages from the unconscious. These motifs are allegorically coded information; the logic of coding and decoding resembles the logic of constructing and interpreting mythic patterns. The unconscious will send its messages to the conscious until a human decodes them, that is, until he or she understands their meaning and recovers his or her attitudes. It is the psychoanalyst's function to assist in the decoding, not to interpret directly, but to follow a patient in his or her own attempts to decode

messages from the unconscious. Some patterns in myths or works of art can metaphorically illustrate a journey to the unconscious, and thus they can have a therapeutic effect upon the perceiver. The mythic pattern of a hero's journey is one of those patterns.

Myths tie individuation to the adolescence of the hero or to his special abilities: "The tendency has always been to endow the hero with extraordinary powers from the moment of birth…" (Campbell 319). In Artificial Intelligence: AI, the superhuman intensity of the unconscious psychic processes of the android determines David's destiny as a mythic hero. David improves on the characteristics of the human nervous system and that of generations of androids. His psyche works on high-speed processing that hypertrophies his feelings, emotions, and reactions, comparable to the human psyche. For instance, David has a hysterical reaction when his life is threatened, whereas androids of previous generations did not value themselves so highly. The human value of life protects a human from physical and psychological injury. David is a qualitatively new android. Previous generations of androids could *imitate* human emotions and had a bodily pain memory response. This response prevents the physical damage of living organisms. That is, the organism memorizes the first pain stimulation to its peripheral nervous system and avoids similar pain stimulations in the future. David's creator used "neuron sequencing technology" (Artificial Intelligence: AI) to construct the android's pain memory response and invented "mapping the pathways on a single neuron" (Artificial Intelligence: AI) to connect the central nervous system with the unconscious. David has a pain memory response in the peripheral nervous system

and a plausible replica of the human central nervous system, including the structure and dynamics of the human psyche.

In "Supertoys When Winter Comes," David discusses dolphins with Monica and concludes, "We are part of the natural world" (Aldiss 16). Later, "when he lifted his arms to her for a cuddle, she backed away, her mind choked with the thought of being imprisoned for ever in an eternal childhood, *never developing, never escaping*..." (emphasis added; Aldiss 16). Evolutionary dolphins originated from early reptiles, migrated to land, became mammals, and eventually returned to the ocean. David's unconscious apperception uses the ocean as a symbol of his unconscious and the dolphin as a symbol of his conscious. David, claiming to be part of the natural world, symbolically rewrites the dolphins' ability to evolve and return to the ocean as the ability of advanced Artificial Intelligence with conscious to evolve and develop the unconscious. Keeping in mind Western high reliance on and belief in technology, one can conclude that if a technology (AI - David) values its unconscious highly, it pronounces the value of the human unconscious and the value of humanity. Aldiss's Monica believes that David's physical difference from the human determines his psychic inability to have a feeling for the ocean and an unconscious mythic activity. Freud and Jung decoded those symbols; their meaning had become well-known by Kubrick's time. Kubrick and Aldiss could have been aware of their psychoanalytic meaning. After Kubrick's death Aldiss wrote "Supertoys When Winter Comes" and integrated the symbols into the plot. The symbols portray David's desire to have psychic dynamics, to enter a mythic pattern, and to individuate (develop psychologically). Aldiss negates this possibility with Monica's remark about David's

eternal childhood without development and escape. I will discuss later how Spielberg integrates these symbols to endow David with the unconscious and with the dynamics of the psyche.

In Artificial Intelligence: AI David's love for his mother activates his unconscious and enables him to reach "a world of metaphors, myths, dreams, and self-motivated reasoning" (Artificial Intelligence: AI). In other words, Spielberg's David's love for his mother and her rejection leads to his psychological conflict, early psychic adolescence, and individuation within a mythic pattern.

David's creator constructed connections to the unconscious in order to build an android child who could love his or her human parents. This paradoxical idea creates the ethical question of human responsibility for such an android. Answering this question, the constructor refers to God's creation of Adam. There is an analogy between a human creating an android (a human replica) and God creating a human. The author implies that the responsibility of a constructor in both cases lies in creating a complex entity with autonomous will and then letting the entity act independently. The phenomenon of the unconscious is so complex that one can test it only after complete creation. One can conclude that the constructor did not contradict ethics, but David's creator had an additional motive for designing the android with an unconscious. The constructor copied into the android his dead son's name, age, appearance, and the sophistication of his psychic processes including emotions, feelings, and reactions. David's creator had a transactional reason to fill the empty niche in his personal network of relationships with an advanced technologic object. Additionally, every family could buy and use a complete copy of his late son. The constructor's behavior is

not ethical, since he has a personal motive. This motive is comparable to the ethics of surgeons who do not operate on their close relatives. The personal attachment, stress, and emotions of a surgeon may negatively affect his or her professional skills and have a lethal effect on the patient. Similarly, the personal attachment of a constructor could negatively affect his professional skills. The constructor was determined to replicate his son; his son's hypothetical pathology could negatively affect society and threaten people.

The psychoanalytic method would assist in interpreting the constructor's current psychic dynamics. His son's death represents one of the most tragic phenomena of human existence – the disappearance of an autonomous entity, a personality endowed with independent will. The constructor experienced that phenomenon personally as a strong stress. A strong stress can cause a human's unconscious fixation on the current circumstances. David's creator unconsciously fixed on the disappearance of a personality with an independent will. After his death, the son became a part of the constructor's memories. In other words, his son lost his autonomy as a personality. David's creator did not accept the android's right to be an autonomous being. One episode in Artificial Intelligence: AI shows that the constructor did not notice or sympathize with the android's transparent emotional isolation and suffering. When David speaks about his emotional isolation and suffering, the constructor says that this android has exceeded all expectations. In other words, the constructor does not perceive the android's personal autonomy. The constructor was motivated to create an android child in order to loosen his own unconscious fixation on losing his son, that is, on losing an autonomous personality. The unconscious motivation of David's creator has

resulted in his subjectivity in the project, which has made his participation unethical. Since the constructor does not accept the android's autonomy, he does not monitor David's relationships with the Swintons. Those relationships cause David's psychological conflict. David's creator is responsible for this conflict, especially if the conflict causes depression. But David's conflict causes his individuation and thus the development of an android's ability to hold responsibility toward himself. David's ability to hold responsibility toward himself determines the constructor's success in the android child project. Spielberg constructs a situation in which the negative dynamics of the constructor's unconscious, namely fixation on experiencing his son's death, leads to the humanistic pathos of an android's individuation. Also, Spielberg rewrites the Christian motif of God's sacrifice of his son to save humanity: the constructor's dead son became a prototype for an android who shifts the pathos of individuation to the technological domain, thus reinforcing the value of humans in technology.

1. 6 Symbols in Artificial Intelligence: AI

Spielberg rewrites Monica's death in Aldiss's version to her exposing David in the forest in Artificial Intelligence: AI. The change does not alter the meaning of the symbol: in " Supertoys in Other Seasons" David says, "The world has been big since my mummy died" (Aldiss 23). In Artificial Intelligence: AI Monica says, "Sorry, I did not tell you about the world." In Artificial Intelligence: AI the world also becomes too big for David after that episode. Monica's death or disappearance symbolizes David's transition from the family to the world and from the limited space of fairy-tale to the open space of the mythic pattern.

The sun symbolizes the human conscious, God, and the value of the human. (I will argue in the next chapter that medieval alchemists cultivated this interpretation of the symbol in Western culture.) The ocean, in nasty weather without the sun, represents the uncontrolled unconscious that threatens to invade the conscious and to occupy the whole human psyche and thus to determine depression or an acute psychiatric state. This symbol represents the negative unconscious dynamics of the human who has lost a connection to consciousness and has lost belief in his or her human value. Kubrick wanted to flood New York in the prologue to Artificial Intelligence: AI, but Aldiss did not agree (Aldiss xix). By flooding New York, Kubrick aimed to create the symbolic world capital of unconscious human dynamics. Spielberg integrated Kubrick's idea into Artificial Intelligence: AI. New York becomes the site of the end of the world and the place "where dreams are born" (Artificial Intelligence: AI), that is, the symbolic capital of human unconscious mythic activity, and the place of the hero's (David's) birth, death, and rebirth and of the realizing of his motivation. In the prologue to Artificial Intelligence: AI, Spielberg portrays climatic dystopian phenomena: water from melting ice caps floods the Earth's shorelines. The climate has become chaotic and the elements have stormed Amsterdam, Venice, and New York. The chaos and the flooding of the administrative centres symbolize the unconscious expanding its influence on the conscious (rational) domains. Such circumstances require the mythic transformation of the chaotic power of the unconscious into a qualitatively new status quo of the human psyche. This transformation is the symbolic rewriting of human individuation.

Before exploiting an android child, Monica had to imprint his love for her with a sequence of words. The imprinting instructions contain the following words: "Sears,

Socrates, particle, decimal, hurricane, dolphin, tulip, Monica, David, and Monica." The first word is trivial; it is meaningless in the context and does not have the emotional load. The first word aims to ease android's acceptance of the following words, analogous to psychological tests-questionnaire, where the first two or three questions do not collect meaningful information, but "open" and prepare the client's mind to successive questions. The next three words represent the human logical, rational, and thus the conscious domain. The next words are designed to reach David's unconscious. 'Hurricane,' 'dolphin' and 'tulip' symbolize the powerful and potentially destructive unconscious transferring to its safe and calming state. The dolphin (symbolizing the conscious) lives in the ocean (symbolizing the unconscious) and can survive a hurricane (a dangerous state of the unconscious). The tulip is associated with fragility, freshness, and beauty. This word completes the picture of the calming stages of the unconscious. This word order has a calming effect and creates a feeling of safety. The next word, Monica's name, links the idea of her love with positive dynamics and safety. In the last three words, Monica's name surrounds David's and thus symbolizes her all-enveloping love.

David meets his twin-android in the Synthank and kills him. Twins in mythology symbolize the human attempt to distinguish between the good and the evil in the psyche, that is, between the human positive ("good") social appearance and its unconscious compensation – its "bad" shadow. One brother represents the good, the other, the evil. Usually a 'good' twin kills the 'bad' twin in a fight. Spielberg uses this symbol formally: David destroys another android in a hysteric attack: he insists on his uniqueness.

1. 7 The Structure of Spielberg's Artificial Intelligence: AI

The first part of the film is transactional, or fairy-tale-like. David is painfully looking for his script role niche in the family. The Swintons have received the first Synthank experimental output able to love – David – to substitute for their real son, Martin, who was 'beyond the science' in the cryogen camera. David is out of place in the family. Similar to any mythic hero, he is not strong in domestic relationships. He cannot find and occupy any niche in the family. Instead, his unconscious can symbolically structure reality. He can build and mythologize individual relationships with a person regardless of his or her social, hierarchical, or transactional position. David unconsciously constructs his own hierarchy. Monica is on the top of it, like a goddess. Monica's lack of attention and love for David motivates his individuation: he wants to become a real boy to gain his mother's love. After Martin returns to life, David's transactional inability becomes more evident. He cannot compete with Martin for Monica's love and he cannot find a niche in the Swinton family. He becomes an outsider. David's straight thinking, conformity, and the intensity of his psychic processes cannot protect him from the intrigues of his brother. Additionally, he accidentally threatens Martin's life. David in the Swinton family is close to the loser role in the Cinderella script in terms of the orphan's emotional isolation and the lack of parental attention. David's characteristics as a mythic hero determine his inability to assimilate quickly the transactional script. David only has the script of a "mecha" (robot race) to 'serve the people.' David's script contradicts the transactional script where the participant seeks a material reward. Monica cannot locate David's role in the classical transactional family environment. Also, she does not understand his wish to

become a real boy, like Pinocchio did. In David's wish Spielberg implies a modification of Pinocchio's journey in the mythic fashion. David grounds his optimism on the omnipotence of the mythic hero and on the mythic belief that "each story implies the possible things" (Artificial Intelligence: AI). Monica believes that Pinocchio is just a story. The Swintons decide to return David to his company-creator Synthank for destruction. But Monica exposes David in the forest to save his life. This episode is a rewriting the beginning of numerous Theban myths, including the myth of Oedipus, where a mother (Jocasta) exposes her son (Oedipus) to save his life. As I mentioned before, Monica's exposing of David symbolizes the beginning of myth: David leaving the fairy-tale pattern and entering into a mythic pattern.

The second part of Artificial Intelligence: AI contains the action: David is looking for the Blue Fairy. He witnesses an old robot's death for the entertainment of a crowd of people. The robots ask for a job until their end; only David begs for life and safety, and the crowd pardons him and saves his life. Then the constructor meets David and denies the existence of the Blue Fairy. David, in despair, jumps into the ocean that has flooded the New York streets. A school of fish surrounds him. The ocean is deadly calm; only the blinking of the silver fishes signals David's underwater motion. The ocean in this state symbolizes the damaged state of David's unconscious. This episode also refers to Pinocchio being a donkey, whereupon his owner threw him into the ocean to drown him. The fishes gnawed his wooden body (Collodi 147). The episode signifies that Pinocchio's transactional script was not deadly dangerous: catharsis followed every loop of the script. Analogous to Coloodi's narrative, Spielberg also portrays David's situational catharsis. Underwater in New York City, David sees the Coney Island

amusement park with the Pinocchio characters, including the Blue Fairy. Like Pinocchio, David hopes to meet the Blue Fairy and to complete his journey. He decides that the Blue Fairy in Coney Island is his destination point. Later, David returns to that place with Teddy on the amphicopter. They find the Blue Fairy in the amusement park and David makes his wish to become a real boy. He repeats the wish many times. A big wheel falls on the amphicopter; David, Teddy and the Blue Fairy remain motionless for two thousand years.

This long sleep signifies the third, mythic part of Artificial Intelligence: AI. In fairy tales similar breaks are shorter; for instance, Sleeping Beauty and her kingdom sleep for one hundred years. In Artificial Intelligence: AI, two thousand years later, the human race has disappeared and the Earth is in a Robotic Ice Age. All Earth's oceans have frozen. Advanced robots continued technologic progress on Earth, but the android child project has disappeared in the Robotic Ice Age. Robots dig out David's amphicopter and the Blue Fairy from the bottom of the frozen ocean. The statue of the Blue Fairy has broken to pieces after David's touch: the fairy-tale symbol has a shorter life than the mythic symbol. The robots generate a holographic Blue Fairy for David, but David realizes that her dependence on the robots reduces her magic power. The Blue Fairy as a symbol did not evolve from fairy-tale to myth; her technologic simulacrum (hologram) in the mythic pattern is the highest achievement of the fairy-tale symbol. In this episode Spielberg makes the Blue Fairy's appearance human and feminine; she looks very *domestic*. This differentiates the Blue Fairy from powerful and majestic mythic symbols.

In Artificial Intelligence: AI robots research their origin and history, including human emotions and unconscious motivation. They believe that "the human being and the human spirit are the keys to the meaning of existence" (Artificial Intelligence: AI). But the robots lack the objects of their research – humans. The robots can clone people from their remnants, but such clones live only one day. Here Spielberg echoes Vinge's concept of the future where Artificial Intelligence enslaves people. Also, Spielberg conforms to contemporary Western culture, privileging the conscious, and the control of emotions, and rationalistic thought, that is, conscious apperception of the environment. Spielberg extends this trend to the complete disappearance of the human, which means the disappearance of the unconscious. Maybe the robots did not want to delegate power to people, and did not develop their cloning techniques to recreate the human race. But in Artificial Intelligence: AI a robot argues that biological laws interrupt the survival of human clones. In other words, Spielberg formally follows Vinge's concept. Spielberg removes the power question and the question of competition between Artificial Intelligence and the human. He implies a *biological* reason that prevents successful human cloning and forces the evolution from its beginning.

David completes his personal individuation and the last mythic journey of humanity. Transactionally, David receives a perfect day of his cloned mother's love. The android's individuation (humanization) results in his ability to sleep or to die and to make the human mythic transition to the non-material sphere where "dreams are born" (Artificial Intelligence: AI). The frozen ocean symbolizes the anabiotic state of David's unconscious: waiting and expecting. The Robotic Ice Age is an age of

expectation of future humanity, possibly of the human unconscious dynamics and its new symbols.

Spielberg endows Artificial Intelligence with a human unconscious, which enables Artificial Intelligence to perform all human functions including the dynamics of the human psyche. The android's technological advantages, including immortality and high-speed processing of his unconscious, determine his essence as a mythic hero. Myths involve the unconscious and construct symbols from prominent phenomena of contemporary humanity. Constructing a contemporary myth with a technological hero, Spielberg portrays the Western belief in technology.

Aldiss's unconscious apperception determines the author's paradoxical idea to explore an android's feelings and emotions, that is, the unconscious, while stereotypes tie technology rather to the human rational domain and thus to the conscious. Aldiss illustrates his interest in the unconscious when he says "…'Supertoys' speak of a mystery *within*" (emphasis added; Aldiss xvii). Aldiss's concept of technology interacting with the unconscious stimulated Kubrick's attempt to transfer the story from a fairy-tale to a mythic pattern. Spielberg conceptualized Kubrick's attempt and divided the story into three parts. He based the first part on a Cinderella fairy-tale pattern and indicates that David, as a mythic hero, is out of place in this pattern. The second part acts as a buffer between the fairy tale and the mythic parts. Its action breaks the overload of symbols. The second part appears as David's spatial journey; David is looking for the Blue Fairy. The third part is the mythic part: David as a hero, and as the last being with an unconscious, completes his heroic journey two thousand years later.

Aldiss subordinates technology to the human. He does not attempt to innovate or to explore relationships between the human and technology. Aldiss simply seeks new variations of fairy-tale patterns. Kubrick and Spielberg illustrate a high human reliance on technology. They imply symbiosis between the human and technology with the further objective disappearance of the human. The next chapter will argue that Donna Haraway, with her cyborg concept, depicts acute human subordination to science and technology.

Chapter 2

The Percentage of Humanity in Contemporary Technologic Constructs

2.1 Introduction

Contemporary tendencies in analyzing current social, race, and gender issues, as well as the stages of capitalism and the dominant aesthetic periods, elevate the participation of humans above these theoretic constructs. But the human was the primary driving force and remains the most influential factor in the dynamics of the above processes. On a sophisticated level, the dynamics of the human psyche will be on a par with the contemporary social, race, and gender dynamics, with the current stage of capitalism, and with the current aesthetic period. The building of the modernist whole from the phenomena has nothing to do with the specific human ability to make qualitative breakthroughs, that is, to synthesize the features of the above phenomena. Jungian analytical psychology deals with individuation in the context of the human ability to make qualitative changes in the dynamics of the human psyche. The Jungian construct of postmodernist logistics can substantiate the presence of human participation in contemporary theoretical constructs. This chapter argues for the human potential to structure natural and to construct artificial environments and processes in accordance with the structure and dynamics of the human psyche.

The human experiences qualitative changes with an illusion of completeness like that felt at the end of a modernist novel. But this phenomenon is merely the current position in an ongoing spiral movement, not the end of the process. Unlike Freudian psychoanalysis, the modernist generalizing theory, Jungian analytical psychology represents a methodology of the particular case and an individual approach to the

dynamics of the human psyche. This trend endows Jungian theory with postmodernist dynamics. Jungian texts differ from both dogmatic texts of the Catholic Church and scientific texts with their stable concepts. Jung cultivated dynamics and thus his concepts appear fluid and contradictory: "Perhaps the easiest way … is not to require of Jung the logical rigor of the systematic thinker, that he is not, but rather to appreciate the tentativeness of his formulations. As an empiricist he remains opened to the possibility of new conclusions based on new data and developments" (Walker 9). Jung exemplified postmodern practice: he forgot previous information, which occasionally happened to be of his authorship. The mutually exclusive statements concerning the origin of the archetypes as "being inherited in the same way as the physical aspects of the body" (9) in 1942 and as "of unknown origin" (9) twenty years later testify that Jung projected the dynamics of the analysis onto the contexts of his theory. The modernist view would interpret his changing notions of the basic concept in terms of a schizophrenic split. But in fact, two Jungian views on the origin of the archetype depict different phenomena. In the first, Jung posits an inherited human brain that determines the conscious and the unconscious parts of the human psyche. The unconscious can accommodate possible mythic activity, including the archetypes. The second Jungian phrase reflects the idealistic starting point approach of the author. In analytical psychology the theory is secondary: in counseling every human case demands a different approach and improvisation within the initial theory. Jung established his theory to develop a maximally flexible approach as a counselor. Jung would not be Jung if he did not deny empiricism in favor of behaviorism. For instance, he defined the archetype as "an image of a probable sequence of events, a habitual current of psychic

energy. To this extent it can be equated with the biological pattern of behavior" (qtd. in Walker 5) and "instinctual forms of mental functioning" (qtd. in Walker 5); "they [archetypes] are not inherited ideas, but mentally expressed instincts, forms, and contexts" (qtd. in Walker 5). Overall, Jung introduced the use of the paradoxical method of applying the postmodernist principle to the construction of the theory and to build a discrete theory capable of reconstructing the personality of the patient. Jungian theory in both clinical (counseling) and critical cases emphasizes the postmodernist dynamic and demands the synthesis of a theoretical background for each case. Subjectivity is one more 'sin' of Jungian theory. As a therapeutic method, "...Jungian psychology is primarily concerned with the inner psychological world [of a particular patient,] the realm of subjectivity par excellence..." (Walker 30). One can explain the subjectivity of Jungian dream analysis in terms of "a numinous and emotional impact [of myth] on the individual's psyche in order to be experienced and understood as a genuine myth" and the "emotional response" to the myth as a "part and parcel of a process of interpretation" (95). Although Steven Walker calls this peculiarity "almost scandalous" (95), I see its postmodern pluralistic logic as easily applicable to contemporary life. In this context rationalistic theories are consistently modernist, but Jungian theory is postmodern. I think Jungian theory contradicts the postmodern mood only in the postmodern idea of a collage with its possible absence of the core of the structure. Instead, Jung supports the idea of dynamic mutual compensation of two cores within the human psyche: introversion compensates extroversion, the shadow compensates the social appearance of the human, and the anima is the emotional compensation of the male's masculine features. Thus, Jungian theory can assist the

contemporary dynamics of postmodernism in creating works of art and in criticism. Attention to the *dynamics* of the human psyche provides the postmodernist features of Jungian theory. The human unconscious participates in mythic activity even if the human consciously distances himself or herself for objectivity's sake. Jungian analytical psychology traces the participation of the unconscious.

This chapter argues for the necessary distinction between modernist wholeness and the postmodern qualitative break-away. I argue that it is unacceptable in the modernist/postmodernist comparison to substitute the wholeness for the qualitative changes. Donna Haraway's cyborg concept, the mutual technohuman/'women of color' metaphor, illustrates the tendency of the contemporary critique to subordinate the human to technology, and to the dynamics of both social processes and the multinational economy. The critique constructs theories of the human mocking the dynamics of the above processes, while the actual dynamics of the human psyche may contradict the processes and their theories. The assimilative and survival abilities of 'women of color' in the West personify the survival of the disabled human in danger. In other words, the feminist critique interprets dissidence as living on the edge. The human usually apperceives unfamiliar environments as dangerous. Danger activates human survival potential and redistributes human energy in favour of survival. But living on the edge cannot be a productive metaphor for the contemporary human taking advantage of technology. The 'women of color' survival metaphor represents victims of the initial postmodern stage, survivors of the ruined politics of the previous aesthetic period. Similar to any other aesthetic period, the postmodern construct is the result of human qualitative changes. Unlike previous periods, postmodernism is *the random*

dynamics of the human qualitative break-aways. This chapter defines and describes crucial differences between postmodern ruining and postmodern creating.

Critical opinion has marginalized the psychoanalytic method for the last twenty to thirty years. Criticism of the Freudian modernist view of Victorian sexual conflict had a serious side effect: the critique denied the possible application of the psychoanalytic method to postmodernist phenomena and eased the psychoanalytic awareness of the dynamics of the human unconscious. Since Freud conceptualized psychoanalysis through psychiatric material, his theory metaphorically rewrites pathology: "Pathology, as you know, has always assisted us, by isolation and exaggeration, in making recognizable things which would normally remain hidden" (New Introductory Lectures on Psychoanalysis 165). Freud did not see a controversy in endowing his analytical patterns with pathologic terms. Medical realism restricted the corporal orientation of his outlook and equated the psychiatric pathology with the psychological norm, enabling the former to be a metaphor of the latter. This resulted in humanists' application of social, scientific, and aesthetic theories in their discourse and avoidance of Freudianism as an exception to the rule. The theorist can easily accept Darwinism as a metaphor for capitalist competition, but Freudian psychiatric pathology appears to be an unethical metaphor for the dynamics of both the processes of the human unconscious and the dominant aesthetic period. The critique finds it unethical to analyze humans and their culture in pathologic terms. In this context the critique logically interprets the Oedipus complex construct as representative of the whole Freudian theory and uses these concepts interchangeably with a negative connotation. For instance, Haraway wrote that "the cyborg incarnation … does [not] … mark time

on an oedipal calendar" (Simians 150). Also she formulated that "the cyborg does not dream of community on the model of the organic family, ... [even] without the oedipal project" (151).

But the mistakes of Freudian theory cannot destroy the psychoanalytic method. John Kerr discusses the variants of translating the German term 'kerncomplex' into English and prefers 'core complex' over 'nuclear,' since the latter is associated with the nuclear family and thus with the oedipal conflict (Kerr 25). This mistranslation illustrates the synonymous use of 'psychoanalysis' and the 'Oedipal complex' and demonstrates the criticism of Freudianism by English theorists. Furthermore, Kerr reminds us that in 1908-1909, when Freud crystallized the concept, "the 'core complex' of the theory was not yet synonymous with the Oedipus complex; it was still an essentially elastic concept that could accommodate a number of subsidiary themes" (25). Additionally, Freud's focus on human sexual conflicts contributes to the marginalization of his theory. The acute Victorian sexual conflicts contemporary to Freudian theory are at issue with present-day Western human dynamics. Freud purposely hyperbolized sexuality in order to popularize his theory: he intended to win the discussion by ruining the Victorian outlook of his colleagues. At present the survival of Freudian theory demands revision of its emphases. But the pathologic metaphorical language and the hyperbolized sexuality cannot destroy the effectiveness of the psychoanalytic method. The analytic potential of the theory is the decisive factor. Using the psychoanalytic method, Jung introduced his theory – analytical psychology - with more humane and sane metaphorical language taken from myths, legends, and mystical texts containing culturally converted symbols. Jung replaced Freud's vision of

the actual human body with a cultural symbolic representation of the human body. He re-signified Freudian libido (the sexual drive) as the life drive. Additionally, Jung criticized Freud for his 'medical psychology' and reductive method of 'reconstruct[ing] the elementary instinctual processes' of the human psyche. (The Spirit in Man, Art, and Literature 70). Jung criticized Freud for the modernist features of his theory, separating them from the psychoanalytic method. Jung stated, "... the psychoanalytic method is ... an essential part of the Freudian doctrine. Freud himself by his rigid dogmatism has ensured that the method and the doctrine - ... [are] two ... different things" (70-71). In other words, the psychoanalytic method itself is a dynamic factor applicable to discourse of humanities along with social, scientific, and aesthetic domains. This chapter argues for the effectiveness of the psychoanalytic method in postmodern environment.

2.2 Non-Oedipal Monsters

Contemporary feminist critique posits the insolvable methodological question, which Haraway reflects twice in "A Cyborg Manifesto: Science, Technology and Socialist-Feminism in the Late Twentieth Century": "...the most terrible and perhaps the most promising monsters in cyborg worlds are embodied in non-oedipal narratives with a different logic of repression, *which we need to understand for our survival"* (emphasis added; Simians 150). "Who cyborgs will be is a radical question; *the answers are a matter of our survival"* (emphasis added; Simians 153). The psychoanalytic method can assist the feminist critique in solving this question. The non-oedipal narratives of cyborgs mean that they do not have the usual human childhood history. The oedipal complex is not decisive here; in addition to avoiding it,

cyborgs avoid the internalization of human moral values and the reduction of aggression. Children take for granted the disinterested environments their parents create around them. Additionally, parents repetitively correct their children's behaviour and attitudes with responses like "this is good, this is bad." Analogous to the memorizing mechanism, *repetitive* parental corrections assist in transferring moral values from the conscious to the unconscious levels of the child's psyche. Thus, in the future under similar circumstances, the child will have an instant unconscious reaction, 'programmed' by the environment and the pedagogy of the parents. This reaction becomes part of the human social appearance. Any pedagogy is violence; it causes resistance and aggression. The resistance and aggression form a shadow that compensates for the human social appearance. Equal moral standards between parents and their children would create an environment with reduced aggressiveness, pressure, frustration, and stress.

The contemporary trend to out-of-family environments imitates the orphan environment and produces its consequences: a blurred system of moral values, aggressiveness, and preference for career and outside social interactions over family. Haraway's "Metaphors into Hardware: Harry Harlow and the Technology of Love" analyzes Harlow's experiments with the mechanical mother and the rhesus monkey infants. Haraway emphasizes Harlow's reductionism in the modeling of the consequences of conformity to industrial society. Offspring 'brought up' by the mechanical mother became an evolutionary dead end since they could not naturally reproduce and could not care for their own infants. In "A Cyborg Manifesto: Science, Technology and Socialist-Feminism in the Late Twentieth Century" Haraway portrays

a similar environment of the cyborg: "The main trouble with cyborgs... is that they are the illegitimate offspring of militarism, patriarchal capitalism [and] state socialism. ...illegitimate offspring are often ... unfaithful to their origins. Their fathers ... are inessential" (Simians 151). Psychoanalytically, "inessential" fathers do not take responsibility for the effect on their children, they only adjust the rules and punishments. Therefore, due to the functional defectiveness of the 'fathers,' they cannot satisfy the human supra-expectations and substitute for family. Thus, the cyborg's desire to avoid family appears utopian: the cyborg criticizes 'organic' or 'Oedipal' defects of family but does not yet propose an adequate substitute for it.

The negative features, repressed in the internalization of moral values, formulate the shadow. Walker defined the shadow as an anti-hero, represented by evil, the devil, or any negative character in mythic stories (Walker 37). He also stated that "Literary or mythic representations are often organized around the presence of a deformed, inferior, or evil alter ego, which acts the part of a kind of splinter personality in relation to the hero" (37). The more 'moral' a person is, the more negative features he or she has succeeded in repressing, and hence the stronger the shadow he or she has formulated. In real life the shadow may affect the negative social choices of the human, or the superficially non-motivated negative social reaction the human can cause. The shadow is the unconscious human process balancing morality. Haraway's 'monsters in the cyborg world' do not have these unconscious processes or do not have the unconscious at all; their motives are transparent, and their logic of repression is based on the *conscious* experience: the law restricts their activity and outlines the punishment; monsters evaluate the acceptable punishment and *consciously* limit their activity. The

'non-oedipal monsters' are a utopian evil, since they do not symbolize the pure evil of the human shadow, that is, the condensed and repressed human anti-morality. The non-oedipal monsters in the cyborg world are simply the selfish realistic constituents of a system that does not privilege morality. Thus, the reduced moral demands do not formulate the strong shadow; the mystic old-fashioned monsters have nothing to symbolize in this situation and hence lose their horrifying abilities. Their danger is equal to any objective danger in the environment. This is the case when the bad is good. Tommaso Campanella's The City of the Sun is utopian good, which is bad. It complements the cyborg logic of repression. In Campanella's Renaissance interpretation, the human possesses the utopian conscious self-regulative ability. Hence the human social life does not require legal restrictions. In Campanella's social utopian construct, this ambiguous social blessing regulates human relationships in the absence of any enforcement. Campanella intends to construct a social organism using human conscious self-enforcement to support the hypothetic social blessing. Similar to Haraway's 'non-oedipal monsters,' Campanella's human is a half-entity with an amputated unconscious; unlike those 'non-oedipal monsters,' Campanella's human has the utopian internal, conscious, regulative mechanism. At this point the mechanism is antithetic to the monster's external 'legislative' 'logic of repression.'

2.3 Postmodern Technology Rewrites 'Wholeness'

As postmodernist product, Haraway's cyborgs deny wholeness: "Nature and culture are reworked; the one can no longer be the resource for appropriation or incorporation by the other. The relationships for forming wholes from parts … are at issue in the cyborg world" (Simians 151). Also Haraway's cyborgs "are wary of

holism, but needy for connection" (151). Strictly speaking, wholeness is a secondary aspect in energy-consuming systems. Analogous to organ transplantation, the technological reason for making the whole is that the enlarged energy can circulate between the parts more effectively, thus prolonging the survival of the system. Therefore, the whole is vital or more functional and the parts have better access to energy. The parts are sentenced to closeness and compatibility in order to exchange power. The wires and portable rechargeable power sources freed the parts from participation in the whole. Asymmetrical power exhausting replaced relatively more mutual functional constructs of power circulation. Such 'connection' is the nature of Haraway's 'women of color' (quantitative) – industrial society (low-qualified work market) mutual exhausting. Hence, such order is the reworked wholeness, that is, its postmodern variant with the eclectic membership of the alienated participants. Analogous to the 'non-oedipal' childhood history of the cyborg, the relationships of cyborg and energy illustrate both the postmodern human's excessive conformity to the contemporary industrial, societal, and technologic constructs and marginalizing the value of the human in all these constructs (Table 2).

2.4 Human Subordination to Technology

Carl Jung analyzed a dream that represents the opposite approach to the human/technology question. A hundred years ago the significance and the pressure of technology on the human was less intensive, and the human 'reworked' and assimilated technology to the dynamics of the human psyche. Jung recorded his client's dream where "a pendulum clock … goes forever without the weights running down" (Jung 12: 104). Jung depicts the mechanism as the "perpetuum mobile" that doubts "the laws of

space and time" (Jung 12: 105). The construction of the clock outlines technology by human means, that is, it subordinates and conforms the features of technology to a hundred-year-old unconscious apperception of the human. The human does not require transparent technological power sources and the human-specific ones depend mainly on lifestyle. The sophisticated cause-and-effect connection between human lifestyle and human energy renewal at the beginning of the twentieth century leveled the vitality of the process and pronounced the autonomy of the human.

Jung believed that alchemical ideas were "half chemical, half mythological" (Jung 12: 317), with a philosophical context. He analyzed the Western medieval human outlook through the alchemical tractates: "However remote alchemy may seem to us today, we should not underestimate its cultural importance for the Middle Ages" (Jung 12: 323). The alchemists recognized the prima materia - the basic participant of all alchemical processes. As Jung depicted, some alchemists believed that the prima materia was a "man" or "a part of man" (the human in the philosophic context and the human hair or blood in the alchemical reactions) (Jung 12: 319). The alchemical work "Rosarium Philosophorum" (1550) called the prima materia the "root of itself," "[b]ecause it roots in itself and it is autonomous and dependent on nothing" (qtd. in Jung 12: 319). Though alchemy illustrated subordination of the human to science, the "Rosarium Philosophorum" accented human autonomy and independence.

The metaphor of the 'perpetuum mobile' depicts the human's superiority over technology, and centralizes human-specific advantages in the co-existence of technology and the human. Such a perspective can recreate the human-centered approach to technologic evolution. Haraway shows contemporary approach which is

quite different: "Late twentieth-century machines are disturbingly lively, and we ourselves are frighteningly inert" (Simians 152). Strictly speaking, these machines compound the human's sophisticated processing levels and the machine's inexhaustibility. Accentuating machine advantages will inevitably force the 'defective' human to assimilate machine characteristics and will result in human exhaustion, frustration, and feelings of inferiority. Additionally, increasing machine superiority reduces human features and needs, the lack of perception of which complicates the humane direction of technologic improvement. Overall, people can improve technology in different ways; it is the human conformity to technology that helps the machine to be 'self-programmed.'

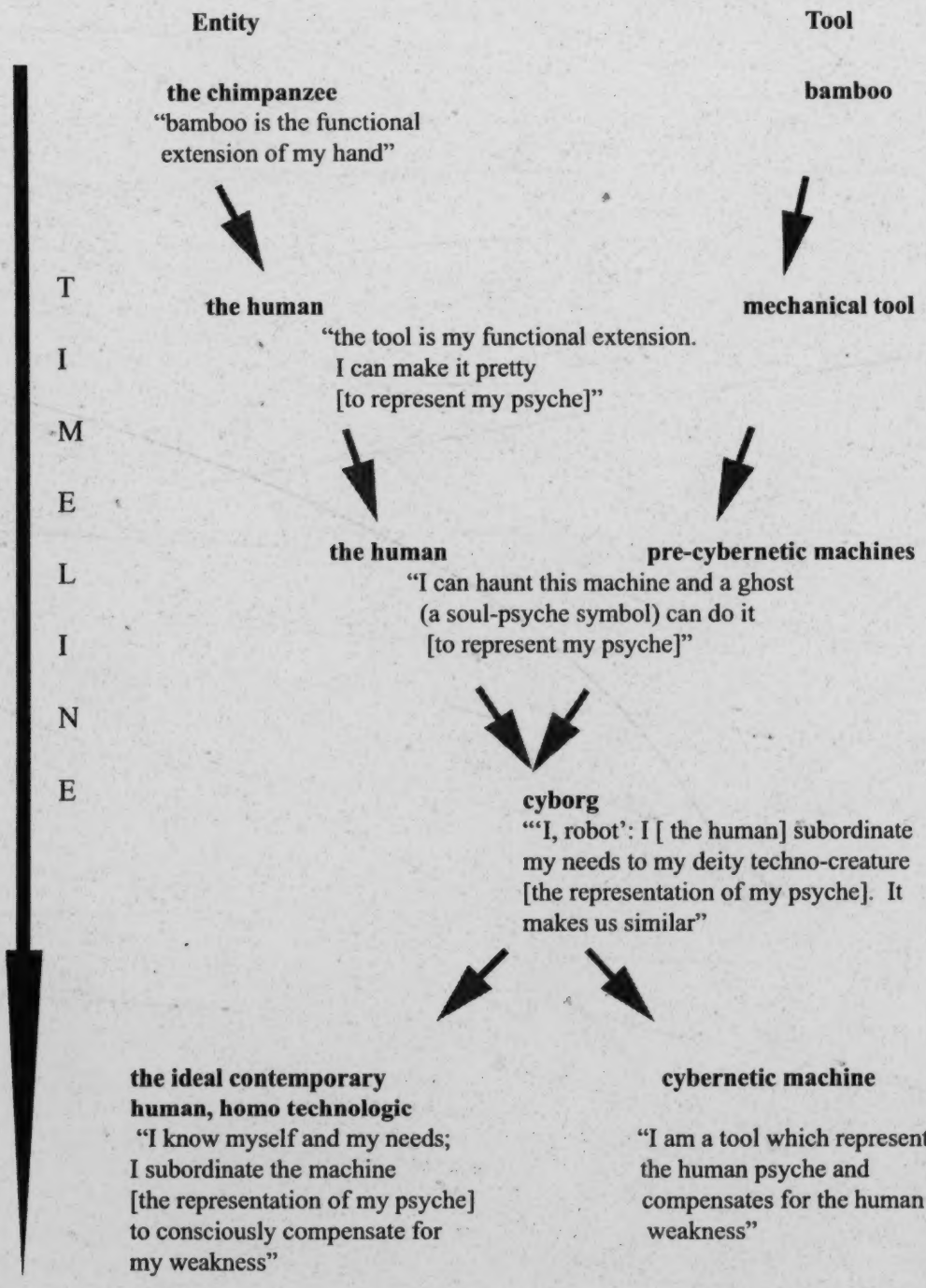
Table 2

The Percentage of Humanity in Technological Systems

Entity	Body	Power source	Meaning
Pre-cybernetic machine	Technologic 0%	Artificial or animal 0%	The human or the ghost (Simians 152) haunts the machine, directs its actions, endows its activity with meaning 20% - 100%
The cyborg	Partly human, partly technologic 45% - 50%	Partly human, partly artificial 45% - 50%	Optimal action calculation* 0% - 10%
The ideal contemporary human, *homo technologic*	Human plus extensions 90%	Human plus lifestyle and conveniences 90%	The human structures and constructs the environments for representations of the psyche and consciously compensates for human weakness with technology 100%

*technology uses the human as a building material and power source (any animal/mammal can perform these functions equally well) and occupies the proper human function – the meaning search and the realization: "Microelectronics mediates the translations of mind into artificial intelligence and *decision procedures*" (emphasis added; Simians 165).

Table 3
Evolution of the Boundary Confusion between the Human and Tool


Entity
Tool
the chimpanzee
"bamboo is the functional extension of my hand"
bamboo
T
I
M
E
L
I
N
E
the human
mechanical tool
"the tool is my functional extension. I can make it pretty [to represent my psyche]"
the human
pre-cybernetic machines
"I can haunt this machine and a ghost (a soul-psyche symbol) can do it [to represent my psyche]"
cyborg
"'I, robot': I [the human] subordinate my needs to my deity techno-creature [the representation of my psyche]. It makes us similar"
the ideal contemporary human, homo technologic
"I know myself and my needs; I subordinate the machine [the representation of my psyche] to consciously compensate for my weakness"
cybernetic machine
"I am a tool which represents the human psyche and compensates for the human weakness"

2.5 The Human Subordinates and Structures Nature

The search for meaning is not a fragmentary but a stable trend in the course of human history. Mary Clark argues that "conceptual meanings … become the structural basis of culture. The resulting cultural meaning or cultural narrative becomes what connects the individual with the group she or he depends on for survival… we seek for meaning… especially collectively, as whole groups" (Clark 58-59). Animal instincts determine their meanings. The ability to find meaning signifies the human separation from the animal world, synchronous with the evolution of nature, according to Vinge, and thus predictable. This idyll is the sterile schema of modernist conditions. The human break-away developed the consciousness and self-regulation that added human meaning to animal aggressiveness, sublimated, transformed, and redirected that aggressiveness from the physical fight for influence to the structuring of the natural and the constructing of artificial environments according to the dynamics of the human psyche.

Humans mentally structured nature while creating terrible and mild gods of nature: wind, forest, thunder, etc. Later, humans differentiated between good and evil gods, signifying the qualitative human transition from the tendentious mirroring of outside irritations to more sophisticated communicative patterns with the environment where the fight between good and bad gods signified human inner conflicts, including the morality-shadow conflict. Wild and domestic animal gods performed similar functions and witnessed the transference from gathering to agricultural work and from structuring the natural to constructing artificial environments. As Fromm depicts, idols pronounced the significance of hand-made products for the human: "Man [the human]

projects his own powers and skills into the things he makes, and thus in his possessions" (The Art of Loving 54). The anthropomorphic gods, according to Fromm, witness the finding of meaning in the human being: "...this can happen only... when he [the human] has discovered man [the human] as the highest and most dignified 'thing' in the world" (54). Fromm depicts the "patriarchal and matriarchal elements in [the anthropomorphic] religion" (56). He grounded the psychological reading of matriarchal religion on the "unconditional ... all-protective" (54-55) mother's love, equal to all her children, the love which "can ... not be controlled or acquired" (54-55). Such religion can have some existential elements, but it supports human infantilism and does not privilege progress. For Fromm patriarchal religion is the religion of progress, success, and capitalism: "... [father] makes demands, establishes principles and laws, ... his love for the son depends on the obedience of the latter to these demands. He likes best the son who is more like him..." (55). One can explain human conformity and the trend to assimilate to multinational capitalism, to industrial society, and to technology in terms of the habit to conform to expectations and demands of patriarchal religion. Fromm stated that the significance of patriarchal religion for the human search for meaning lies in the fact that "... the development of a maturing love mainly ... [is] the development of patriarchal religion" (57). For Fromm 'maturing love' is the transformation of the human religious outlook from the patriarchal monotheism to "the love of God [who] is neither the knowledge of God in thought, nor the thought of one's love of God, but the act of experiencing the oneness with God" (65).

2.6 Mutually Compensatory Constructs

Fromm derived the above formula from the Oriental paradoxes (the so-called paradoxical logic) of Taoism and Buddhism and opposed it to Aristotelian logic (The Art of Loving 63-64), which is a quintessence of contemporary logic, reasoning, and argumentation in Western thought. Though Fromm finds the representations of the paradoxical logic in the philosophy of Heraclites and in the dualisms of Hegel and Marx (62), he states that Aristotelian logic is predominant in the West. Fromm argues that the Aristotelian logic privileges 'right' thinking and thus science and Western religious dogma which equates love of God with the belief in his existence, his justice, and his love (67). "The love of God is essentially a thought experience [in the West]. In the Eastern religions and in mysticism, the love of God is an intense feeling experience of oneness..." (67).

The Western human compensates for the Aristotelian construct by experiencing a human-technology 'oneness.' Haraway illustrates this with her idea that "the machine is us, our processes, an aspect of our embodiment" (Simians 180). Haraway depicts technology as the contemporary god for the human: "Modern machines are quintessentially microelectronic devices: they are everywhere and they are invisible. Modern machinery is ... [a] god, mocking the father's ubiquity and spirituality" (153). In this context, the cyborg illustrates the human–technology 'oneness'. The principle of such eclectic unity has a strong cultural and religious background; postmodernism determined only the human and machine participation in that unity. For instance, the Ancient Egyptian and Indian gods represent the human-animal 'oneness,' the hermaphrodite gods show the unity of oppositions, the tetramorph (illustrations 1 and 2) in Jungian interpretation is "the steed of the Church" (Jung 12: 111), and the human-

lion-eagle-cow creature "corresponds to the quaternion of the four evangelists" (Jung 12: 109).

For Haraway "our best machines are made of sunshine; they are all *light* and *clean* because they are … a section of spectrum. … The new machines are so *clean* and *light*. Their engineers are sun-worshippers…" (emphasis added; Simians 153). In the history of religions, sun-worship is one of the most ancient of religious practices: the primordial tribes usually leave the signs of the sun cult. The sun as a God symbol is also present in philosophic Christian alchemical interpretations, cited by Jung: "The sun, by its many millions of revolutions, spins the gold into the earth. The sun is the image of God … gold is the sun's image in the earth, and God is known in the gold" (qtd. in Jung 12: 343). Haraway twice purposely uses the word 'light' in her evidently conscious technology-sun-God parallel. If we associate 'light' and electricity, the latter still appears connected to technology as its product. Instead, one cannot instantly trace the logic of Haraway's double stressing of 'clean' in the same excerpt. This suggests that Haraway unconsciously follows the materialistic tradition. Jung argued that the medieval European alchemists grounded the materialistic tradition in the Western philosophical outlook (Jung 12: 323). Jung noticed that the alchemical philosophic construct considers matter primary and spirit secondary. Jung cited Paracelsus: "…the stone [the prima materia] is without beginning and … is too without end and it will exist in all eternity" (qtd. in Jung 12: 322). Furthermore, "[t]hat from which things arise is the invisible and immovable God" (qtd. in Jung 12: 323). The alchemists derived ('extracted') the spirit from matter in a process analogous to receiving the new elements in the chemical reaction. Jung exposed the alchemical image where the dove

rises from the four elements: earth, water, air, and fire (illustration 3). According to Jungian interpretation, the dove symbolizes the extraction of the spirit from the Physis – from matter (Jung 12: 341). Alchemists called the dove "radiant white" and "chaste, wise, and rich" (qtd. in Jung 12: 340). In this context Donna Haraway's 'clean' signifies the innocence of technology and the rising of technology from "material and opaque" matter (as she formulates) (Simians 153) – from the human. Purportedly, Donna Haraway denies the innocence of the cyborg in traditional Christian mythic terms: the Eden ignorance of good and bad and sexual liberation. But the Western tradition confirms the significance of the ignorance – the mythic lack of awareness. The mythic innocence is dynamic: it presupposes both the objective truth and the possibility for the innocent to learn it. Thus, the Western tradition articulates the potential development of the human and of the idea. Sexual liberation is less prominent since in ancient times it was not an issue. Haraway's cyborg is ignorant in both its lack of awareness of the human unconscious and the ongoing solving of the feminist 'quo vadis?' riddle. Cyborgs' ignorance possesses potential of the development. Thus, Haraway's cyborg is the Western philosophically materialistic and socially utopian human-technology "quintessence" (153). The philosophic materialistic tradition is not a panacea; it can answer some questions but it does not have the universal interpretative mechanism of the human. The humanist can find incompleteness in materialistically grounded explanations tied to 'material' allegoric illustrations (illustration 4). As Haraway points out, "*how* to look is built into the spectacle, as aggression and anxiety are transmuted into the gold of perfect image… Visual inspection, always the privileged form of knowing for Western scientists, shows only the reflection, copy,

substitute, fetish..." (Primate Visions 234). In this context, the Western metaphor of the perpetuum mobile clock, running forever, is the idealistic philosophical image of the primary spirit, compensating for the dominating materialistic outlook in the West.

Haraway discusses the "...social relations of science and technology, including crucially the systems of myth and meanings structuring our imaginations" (Simians 163). Thus, she admits the significance of myths and the search for meaning in the human practice of structuring natural and constructing artificial environments. Haraway believes that the salvation and Oedipal myths are outdated. Simultaneously she emphasizes the need to understand the "non-oedipal ... logic of repression" (150) of the cyborg monster and to "code" the cyborg self (150). One can analyze these problems based on the human mythic ability to structure natural and construct artificial environments according to the dynamics of the human psyche. The mythic epistemology evolved from emphasizing family (the Oedipal complex) to emphasizing technology, science, and postindustrial social relations. Haraway formulates this in the following terms: "Technologies and scientific discourses can be ... understood as ... frozen moments of the fluid social interaction constituting them, but they should also be viewed as instruments for enforcing meanings" (164). Parallel and analogous, the meaning of humanity (the realization of the structure and the dynamics of the human psyche) determines technology, knowledge, and postindustrial social relations nowadays.

Jung attempted to establish the concept of psychosynthesis, aiming to outline the logic of mythic thinking: "If there is the 'psychoanalysis' there must also be the 'psychosynthesis' which creates future events according to the same laws" (qtd in

McGuire 216). But as the critique emphasizes, Jung did not separate the concept from mysticism: he believed that the human inherited through the generations the ability to act tendentiously, and tried to substantiate scientifically the mythical "faith" (Kerr 14). Jung did not develop the psychosynthesis; he recognized the psychoanalytic method as characteristic of both Jungian theory and Freudianism (The Spirit in Man, Art and Literature 70) and distinguished Freudian psychoanalysis from his own analytical psychology. I think that in psychosynthesis Jung aimed to reflect the relevance of synthetic thinking and oppose it to the semiotic method of interpreting myth. The semiotic (monosemantic) translation can both establish the modernist view of the myth and destroy the mythic dynamics. But the latter can assist in the application and the rewriting of myth in postmodern multiple dimensions. Lidz stated that "... the various understandings are possible because myths ...are open to a multiplicity of interpretations because of the conglomeration of associated material that enters into them" (Lidz 44).

On a sophisticated level, the synthesis represents the mechanism of artistic work (creation). Jung proposed to approach art *synthetically*, like myths and dreams. Art, myths, and dreams presuppose associative and interpretational variability and anticipate postmodernist dynamics. Jung criticized Freudian "corrosive" (The Spirit in Man, Art and Literature 69) psychoanalysis, which equates the above phenomena with mental diseases (69). Overall, synthesis realizes in construction and analysis realizes in destruction. If analysis is appropriate treatment for mental disease, capable of destroying the patient's complexes, then the synthetic approach to art, myths, and dreams can provide interpretative multiplicity, with the associative freedom of the

interpreter (the perceiver) and without the modernist dogma of semiotic (monosemantic) single meaning.

Inductive (from specific to general) and deductive (from general to specific) methods of theorizing are parallel to analytical-synthetic dualism. Their absence and availability determine the basic differences between Freudian and Jungian approaches to the application of the psychoanalytic method to interpretation. For instance, Freud admitted that he never had the synthetic feeling of the Ocean that symbolizes the dynamics of human unconscious and human psychic potency. The apperception of this symbol can distinguish between the initial premise of both Freud and Jung and two directions of their further approaches to analysis. In both the pathologic cases and dream (mythic or artistic) material, the Freudian approach is strictly analytic and inductive. The Jungian way mirrors the Freudian and moves toward synthetic and deductive approaches. Psychiatrically (in their psychoanalytic counseling practice), Freud destroys the pathology; and Jung tries to synthesize the personality of the cured patient. In his interpretation Freud takes parts of the myth out of context and extracts illustrations for his anthology of pathologies; Jung discusses "the golden gleam of artistic creation" (The Spirit in Man, Art and Literature 69) as the high realization of human psychic potential and human achievement in the search for meaning.

Aristotelian monosemantic, linear logic follows analytic and inductive paths: "It is impossible for the same thing at the same time to belong and not to belong to the same thing and in the same respect" (Aristotle bk. 4). Paradoxical logic (X is A and not A, where X is a subject at a given time; qtd. in The Art of Loving 61) and a sentence about the impossibility of entering the same river twice represent the synthetic-

deductive compensation of the Aristotelian axiom. Even John Perry's argument against the formal application of the term 'logic' to oriental philosophic paradoxes supports the connections between Aristotelian 'exclusive' logic and analytical thinking: "... logic ... is analytic and not synthetic..." (Perry 156). Confusion about terminology cannot change the evident presence of a compensational mechanism between analytical-inductive-Aristotelian and synthetic-deductive-paradoxical modes of thinking. Alchemists, with their failed attempt to reduce mythic metaphors to a chemical process (to negate idealism and to establish materialism), represented the tendency to 'translate' the paradoxical mythic language into Aristotelian terms. The alchemical case is an example of the trend to linear logic and denial of the compensatory effect of paradoxical logic. Haraway follows Aristotle while denying the cyborg's unconscious and compensates for Aristotelian logic while constructing the cyborg as a human-technology 'oneness.' Schematically, linear logic accepts human consciousness and denies the unconscious. This asymmetry results in bursts of compensatory activity of the activated unconscious. Alchemists aimed to build the world without shadows and half-tints but experienced the intensive resistance of the negated and thus repressed unconscious. The alchemical illustrations demonstrate this resistance: they are very often unethical and perverse. They represent horror caused by something unknown, which was not presupposed to participate in their philosophy or in the alchemical reactions (illustrations 5, 6, and 7).

Jung argued that the significant part of alchemical research illustrated the dynamics of the human psyche. For instance, he stated that the alchemical reaction was the equivalent of the transformation and the resurrection (Jung 12: 339), religious-

philosophic metaphors for the psychoanalytic concept of individuation. The contemporary technological vector of human mythic activity mocks the 'alchemic precedent': the denial of the unconscious and thus the denial of its active participation in constructing the technological environment. The contemporary critique loses the psychoanalytic awareness that leads to promoting consciousness at the expense of the unconscious: in Haraway's chart of the dichotomic transitions (Simians 162), Artificial Intelligence replaces the mind and simultaneously emphasizes the conscious aspects of the human psyche: technology translates mind "into artificial intelligence and decision procedures" (165). The contemporary Western human, focusing on consciousness, becomes fragile and unaware of possible spontaneous participation of the unconscious in the technological environment. Consciously, the human directs technology toward the analytical, inductive, and Aristotelian dimension. One can interpret human unconscious technological realizations in synthetic, deductive, and paradoxical terms, analogous to the psychoanalytic reading of myths, art, and dreams. Postmodernism ideologically grounds the inductive technological discreteness (constructing from specific to general) and supports the analytical value of the parts; it discredits the whole as an inappropriate and impossible construct. Aristotelian logic stands for the mathematic accuracy of the formulations, interpretations, and appropriateness. Haraway follows Aristotle in discussing how science and technology construct values and meaning in society. Investments in technology of money and work increase its value and formulate new criteria for its meaning. It is the additional advantage of the technological myth over outdated mythic entities that were created without capitalist investments. The popularity of two mythic modes confirms their contemporary

coexistence in the synthetic-deductive-paradoxical dimension. For instance, the traditional The Lord of the Rings and the neo-technological The Matrix illustrate this coexistence. Synthetic-deductive-paradoxical mythic perception appears intuitively as Eureka — the mechanism of the intuitive instant insight. The intuition does not mock the whole and does not contradict the logic of postmodernism. The technomyth also promises high-speed processing, something that is highly addictive in this time of both human stress and false (or relative) human passivity grounded in interactivity of technology. Haraway stated in Aristotelian terms that sciences, "communication sciences and modern biologies are constructed by a common move – *the translation of the world into a problem of coding*, a search for common language" (164). This coding is restricted to semiotic, monosemantic, and scientific rules. Myth also 'translates the world into a problem of coding' in a complementary, symbolic, and synthetic way. Jung warned of the semiotic interpretation of the mythic symbol (On the Nature of the Psyche 45) and accented the potential interpretative multiplicity of the symbol: "... a symbol ... can give equivalent expression ... and canalize it into a form different from the original one" (On the Nature of the Psyche 48). As Haraway points out, "information ... allows translation and ... effective communication" (Simians 164) on both semiotic and symbolic (mythic) levels. Analogous to Haraway's principle of translation of the organism "into problems of genetic coding" (164) and reading it out, the structure and dynamics of the human psyche are engaged in the continuous process of translating the unconscious and the world into problems of mythic symbols, and they are read through conscious decoding by means of the psychoanalytic method. If

Haraway's "bodies [human, cyborg, technological] are maps of power and identity" (180), then human psyches are maps of the value of the human and humanity.

2.7 The Oedipus Complex does not Represent the Psychoanalytic Method

Lidz states that the Freudian medical-pathologic "...emphasis of the son's desire to kill or castrate his father because of his libidinal desires to possess his mother sexually" (Lidz 46) is only one of multiple interpretations (Lidz 42) of the Oedipus myth. Even if we assume that Victorian sexual hypocrisy enabled the development of the 'Freudian' Oedipus conflict within the family, that is, that the *parents* were the source of the Freudian oedipal impulses of their children, the psychoanalytic picture of the Victorian family appears unreal, vulgar, and burlesque. The Freudian interpretation may be true for singular or even numerous psychosexual pathologies, but it cannot be the reflection of the general tendency of *any time, any human family, or society.* When a society professes ideology with unrealistic demands (Victorian moral standards, for instance), *as a rule* the object of such morality would find compensatory possibilities to remain in 'normal,' that is in realistic, conditions. In other words, an ideology with unrealistic demands provides restrictions, but does not assimilate society completely, does not confuse the norm-pathology boundary. In the Victorian case, country people with their natural upbringing could provide a certain health control as a source of realistic information. Freud, having endowed the core complex of his theory with his version of Oedipal features, constructed one of the biggest illusory pathologies of the twentieth century. The Freudian construction is to be destroyed by the psychoanalytic method. Jung was unable to perform this function with his psychosynthetic alternatives. Structuralism can support the psychoanalytic method in revising the Freudian Oedipal

accents. For instance, structuralist Lidz believes that the Oedipus myth belongs to numerous Theban myths that compensate for the matriarchy. He followed this consistent motif in Theban (Lidz 44) and related (Cretan, Cyprian, Egyptian, Asia Minor) (45) mythologies from a historical perspective: the older the mythic version, the more transparent its anti-matriarchal tendencies. The early versions of myths contained intense representations of matriarchal power and described its dramatic destruction, while later versions reflect both the dying down of the conflict and the atavistic remains of the motif in the mythic plot. Matriarchal social relations did not duplicate Fromm's vision of all-loving and protective matriarchal religion. In other words, the matriarchal period was not the golden era of humanity. Power and oppression are evident, for instance, in the Lidz's description of periodic ritual killing of the queen-priestess's husband and replacing him with a substitute to provide fertility for the Earth Mother (37). The seizure of power was a key factor in the transition from matriarchate to patriarchate. Patriarchy, with its standards, demands, and competition, could assist the qualitative development of primitive society. Lidz argued that on an ideological level, the transition is marked by discrediting womanhood and motherhood, multiplied by the universal problem of "the youth who overcame the dominance of the mother" (43). Myths variously represent this transition in the development of humanity. Lidz numerously illustrates this representation. One the illustrations is a twice-born Dionysus (before his birth he spent two months in the thigh of his father Zeus (40)) which symbolizes the reduction of the mother's significance in childbirth. Another illustration is Agave who tore apart her son Pentheus for spying on the Bacchanals; she carried his head thinking that it was a lion's head (40). This episode fits Lidz's concept

of the "denial … of protective value of mothers" (40) similar to the motif of Theban mothers who exposed their infants to the wilderness (41). Jocasta also exposed her son Oedipus after his birth.

Lidz gives three versions of the mother-son incest interpretation of the Oedipus myth. First, supplanting his father could mean "kill[ing] the *king*-father [not the biological father] and … marry[ing] the queen representative of the Earth Mother" (37). I would map this interpretation in the matriarchate, pre-transitional period. Second, Oedipus grew away from his mother's influence and had the courage to confront her dominance after he met her. The female (mother) did not strangle his masculinity, which Lidz outlines as a "way to independent manhood" (43). Third, Oedipus did not know that Jocasta was his mother. His father's escape into homosexuality symbolizes the masculine fear of female power and the escape from it. Oedipus's marriage to Jocasta simply symbolizes the masculine attempt to face female power and improvement on his father's 'homosexual' decision (44). These three variants with their deep logical roots contrast with the Freudian superficial interpretations of the Oedipus myth. It is evident that Lidz's explanations reflect the power conflict, while in the family the child has accepted the *power* of his or her parents. Physical appearance (height and strength) signifies a power right for children and they ground their desire to grow up faster on the hope of gaining power. In the family, the child can fight for the *attention* of its parents. The parents create a child-centred world image; with such a premise the child is confused about the significance of the mutual attention of the parents to each other. Mocking the parents' relationships with each other is a childish strategy to compensate for lost attention.

Lidz also emphasizes the importance of the Sphinx (which means strangler; 47) figure for the anti-matriarchal motif of the Oedipus myth: "The Sphinx is a symbol of the chthonic deities, the underworld defenders of mother-right..."(42). This mythic figure with a woman's face, lion's body, and eagle's wings asked Oedipus a riddle. The correct answer would enable him to enter Thebes. Nobody before Oedipus had guessed it, and after Oedipus's answer the Sphinx falls down from the mountains onto the rocks. Lidz argues that her death is the mythic representation of the end of matriarchy (37) and only the fear of female power had impeded the solving of the simple riddle before Oedipus (36, 43).

Lidz formulated the discrediting women in terms of "the [mythic] cycle of patriarchal and filicidal wishes" (46). This phenomena continues to the present. Freud contributed some pathologic accents to it. Haraway's cyborg as "illegitimate offspring of [male] militarism and patriarchal capitalism" (Simians 151) mocks Dionysus's birth from Zeus's thigh. Along with Haraway's discussion of sexual reproduction as *one* of the possibilities (162) and Haraway's cyborg's "suspicious [treatment] of the reproductive matrix and of most birthing" (181), her cyborg follows the ancient mythic impulse to deny the mother's significance in childbirth. "Not of woman born" (177), Haraway's cyborg continues at present the mythic motif of the mother-excluded origin, depicted by Lidz: "... the Thebans traditionally believed that their primal ancestors were autochthonous, born without mothers" (Lidz 38-39). As an illustration, Lidz proposes the episode when the Theban ancestors sprang from the serpent's teeth out of the soil (38). Lidz interprets serpents as spirits of dead ancestors who live in a land and reincarnate in the infants (39). This mythic belief leads to the Christian concept of the

creation of the human from dust. A contemporary variant is Haraway's story of the partial creation of the cyborg [which corresponds to the human] from a pre-cybernetic machine [corresponds to land-dust] haunted by a ghost (Simians 152) [corresponds to serpent-spirit]. Similar to the mythic serpents, Haraway's ghosts in machines are "not self-designing and autonomous" (152); they need the human-cyborg reincarnation. Haraway uses a metaphor of *salamanders* (152) when she depicts the cyborg's regeneration as a direction for its further reproductive strategy. This metaphor has deep cultural roots in the Western mythology and philosophic thought. As Jung shows, amphibians were symbols of the land in alchemy (Figure 3); according to Lidz, Theban 'spirits'-snakes "shed their skins and are thought to be reborn" (Lidz 39). These parallels are the culturally determined Western mythic symbols. They all participate in the continuous ritual – the destruction of female power. This is similar to depicted by Haraway contemporary trend of "the mushrooming of a … [male] high-tech military establishment at the cultural and economic expense of most people, but *especially of women*" (emphasis added; Simians 168). The ancient mythic impulse to confront the matriarchy through the discrediting of women is realized in the contemporary Haraway's idea that 'gender might not be global identity after all" (180), which means that contemporary tendency introduces the male gender as the single global identity. Haraway's the proper male gender and the male "feminized… extremely vulnerable" gender (166) are to play the male rules of the game. Haraway points that women are not much in demand in industrial society: "there is no 'place' for women in [Home – Market - Paid Work Place - State - School – Clinic-Hospital – Church integrated circuit] networks (170). If women want to participate actively in industrial society, they

may imitate the male (not vulnerable) features and qualities admired by industrial society. This trend mirrors Lidz's example of the matriarchal males assimilating feminine features (admired by matriarchal society): in Asia Minor the Galloi, Cybele's priests, castrated themselves (Lidz 43) and wore feminine dress. Monks preserved to the present the ambiguous dress (48). In the Western culture of discredited matriarchal deities, the female not ironically but seriously participates in the old mythic ritual of the destruction of female power and, in Haraway's terms, she "would rather be a cyborg than a goddess" (Simians 181). Humanity continuously plays the Theban mythic role game which maintains, as noted by Fromm, male and female ignorance of their real differences and roles (Love, Sexuality and Matriarchy. About Gender 119). This ignorance continues the role game of Eden's ignorance.

Popular culture depicts postmodern phenomena since it connects financial investments, public expectations, and a synthetic prevision of the future, including the female 'quo vadis?' question. Between the '60s and '80s show business sold star stories about divorce, and alcohol and drug therapies. In that period such stories assisted the subversion of the modernist outlook and discredited its stable constructs: marriage and proper lifestyle. In the early '90s the stories lost their bestseller qualities, signifying the completed transference to postmodern logistics. Now, only the actors about age forty (Brad Pit, Angelina Jolie, and Jennifer Anniston, for instance) still work with the divorce technique since they can sell nostalgia for times when modernism was being ruined to an audience of the same age as they are and older. The absent modernist pattern of constructing reveals postmodern human creativity and non-conformity. Show business reacts and develops The Sims, a computer game in which the players

synthesize the lifestyle of the characters, their life choices and environments. Early marriages and pregnancies have become a technique of popularization. Britney Spears, a leading star, used it; now Paris Hilton and Avril Lavigne, other female pop stars under twenty-five, intend to use this technique. Since this tendency is a young mythic invention, it is inopportune to theorize about the breakdown of the Theban myth. But it is tempting to conclude that the trend is real; even the antithesis to the late-twentieth-century divorce and therapy games is simultaneously the antithesis of the Theban myths. In this context, the cyborg has a chance to realize Donna Haraway's dream of moving "outside salvation history ... [and] an oedipal calendar" (Simians 150), that is, to evolve and finish the Theban mythic pattern.

Conclusion

I have based my research on psychoanalytic theory and on theorists' examples of the decoding of symbols and the interpretation of cultural phenomena and the dreams and fantasies of patients.

I distinguish between the participation of the conscious and the unconscious in the human creation of myths, fairy-tales, fiction, and films, establishing theoretic constructs, including feminist-technological critique and philosophic works with mystical features.

The human unconscious constructs fairy tales and myths; their plots convey sophisticated messages that generalize a thousand years of observation of the human psyche, behaviour, and relationships with the environment. After discovering the psychoanalytic method and decoding fairy tales, myths and their symbols, some authors consciously incorporate (exploit) decoded symbols and plots in order to have a specific

effect on their readers and audience. Theorists build their constructs, applying or negating the psychoanalytic method. Some art and pop culture phenomena use psychoanalytic theories so consistently that one can equate their complex constructions to theoretic constructs.

Steven Spielberg's Artificial Intelligence: AI represents the psychoanalytic theory: three parts of the plot of Artificial Intelligence: AI (family, action, and individuation) represent the psychoanalytic interpretation of the stages of human development. In childhood the human is attached to the unconscious; he or she assimilates the network of family relationships and traditions and tries to occupy one of the niches in the network. The second stage is leaving the family, revising assimilated values, and establishing individual values. The third stage is individuation, that is, losing the human attachment to the unconscious. The third stage implies that the second stage, of youth's revision of assimilated values, is often formal; it appears as a protest and a compensation for enforcement during family upbringing. The formal nature of revision means that unconsciously a person remains attached to his or her family traditions and network of relationships. Hypothetically, if David remained in the second stage and did not complete his individuation, he would become like Henry and repetitively choose closed and indifferent women, because Monica's behaviour was his first and the most influencing life reality. David assimilates Monica's and Henry's relationships as a fairy-tale-like plot, to which he is supposed to be attached. The human may remain in the second stage if he or she is comfortable in the pre-established network of relationships. Otherwise, the unconscious starts individuation and sends messages through a human's dreams, fantasies, and works of art. A hero's journey in a

myth symbolizes individuation. Individuation accentuates the human ability to make qualitative changes, to improve previously assimilated traditions, and to establish an individual lifestyle.

In Artificial Intelligence: AI, technology (artificial intelligence) symbolizes the human. In endowing artificial intelligence with an unconscious, with the ability to individuate, which resulted in the android's physical ability to sleep and to die, the highest achievement of technology, Spielberg pronounces the value of the human being. Simultaneously, the human becomes primary and technology secondary. Thus, Spielberg subordinates technological organization to the psychic and physical organization of the human.

AI's superhuman characteristics (immortality, strength, ability to undertake routine) determine its ability to become extraordinary, that is, to become the mythic hero who can complete the journey to individuation. Overall, extraordinary characteristics imply the ability to make qualitative changes. Extraordinary features of a personage symbolize the human possession of specific features that will enable him or her to make individual qualitative changes.

Spielberg subordinates the human to technology while portraying the end of humanity in the final episode of Artificial Intelligence: AI. Even if we believe that the author implies future appearances of the human race on Earth, the end of the story in a Robotic Ice Age signifies Spielberg's unconscious depiction of human subordination to technology.

Ideologically, the psychoanalytic method carries the idea that the value of the human is unsurpassed. Spielberg succeeds in depicting this idea, while consciously

constructing the highest achievement of technology, the replication of the human psychic and physical functions. But by portraying a Robotic Ice Age without humanity, Spielberg unconsciously follows the Western trend to subordinate the human to technology.

Donna Haraway in her cyborg concept also subordinates the human to technology. "A Cyborg Manifesto: Science, Technology and Socialist-Feminism in the Late Twentieth Century" contains a conscious, slightly self-ironic worship of technology and depicts it as a contemporary Western god. Also, the cyborg as a human-technologic organism echoes the 'oneness' phenomena, that is, the Oriental religious experience of worship and belief in God through the human experience of oneness with him. Here Haraway unconsciously and thus very seriously constructs the worship of technology. Haraway follows the Western materialistic tradition first established in Western European medieval alchemical-philosophic works. Materialistic tradition supports the idea of primary matter and secondary spirit. By privileging a materialistic view, alchemists exert their scientific (alchemical) influence and its projection on philosophy. A complementary idealistic view is productive for outlining the human psyche and theoretic constructs with human participants. Haraway's claim that clean and light technology [spirit] rises from the material and opaque human [matter] separates the human and the idea of spirit. But it is the human whose specifics (psychic organization) require the representative - the idea of spirit. Thus, the spirit is to be the human attribute in theoretic constructs. Technology, especially that subordinating the human, does not require the spirit as its attribute in theoretical constructs. If we interpret Haraway's clean and light technology as electromagnetic waves produced by

technologic devices, we understand a schema whereby electromagnetic phenomena [spirit] rise from a technologic device [matter]. This schema excludes the human and illustrates the human subordination to technology.

The idea of a perpetuum mobile represents the idealistic compensation for the prevailing Western materialistic view: a perpetuum mobile is a description of technology by means of the human: here, technology assimilates the human features and breaks the rules of mechanics.

Finally, a cyborg concept constructs a variant of the Theban myth with a technological participant. Analogous to Theban ideological destruction of female power and discrediting of women by men, Haraway constructs a cyborg concept as the ideological destruction of human power and the discrediting of the human by technology.

Overall, the Western belief in technology has led to the prevailing subordination of the human to technology in Western pop culture and theoretic constructs. Authors' unintentional, accidental, and thus unconscious impulse to subordinate the human to technology depicts an actual tendency in the Western outlook. This tendency remains from modernism with its assimilative demands, hierarchies and subordinations of its constituents. Since postmodern pluralism denies hierarchies, the human will likely evolve the relationships with technology from subordination to mutual compensation.

Illustrations

The illustrations 1 and 2 show the tradition of constructing human-animal 'oneness' for religious-philosophic purposes.

1.Tetramorph[1]

[1] Taken from Jung, Carl Gustav. "The Symbolism of the Mandala." The Collected Works of C. G. Jung. Vol.12. Princeton: Princeton University Press, 1970, 111.

2. Tetramorph[2]

[2] Taken from Jung, Carl Gustav. "The Symbolism of the Mandala." Trans. R.F.C. Hull. The Collected Works of C. G. Jung. Vol.12. Princeton: Princeton University Press, 1970, 134.

3. Dove [3]

[3] Taken from Jung, Carl Gustav "The Prima Materia." Trans. R.F.C. Hull. The Collected Works of C. G. Jung. Vol.12. Princeton: Princeton University Press, 1970, 341. The illustration exemplifies the medieval Western European materialistic tradition: spirit's (dove's) birth from four elements: land, water, air and fire.

4. Allegory [4]

[4] Taken from Ploss, Emil Ernst. Alchimia. Ideologie u.Technologie. München: Gräfelfing, 1970, 179. The illustration shows the medieval Western religious-philosophic tradition of tying allegories to 'material' illustrations.

The illustrations 5, 6 and 7 are the alchemical illustration of the unity of oppositions. Here the alchemical ideological attachment to materialistic explanations and the denial of idealistic alternatives leads to the repression of the unconscious and has resulted in its resistance, hence the monstrous and uncanny expressive mood of the pictures.

5. Hermaphrodite [5]

[5] Taken from Ploss, Emil Ernst. Alchimia. Ideologie u.Technologie. München: Gräfelfing, 1970, 167.

6. Dog [6]

[6] Taken from Ploss, Emil Ernst. Alchimia. Ideologie u.Technologie. München: Gräfelfing, 1970, 28.

7. Monster [7]

[7] Taken from Jung, Carl Gustav "Alchemical Symbolism in the History of Religion." Trans. R.F.C. Hull. The Collected Works of C. G. Jung. Vol.12. Princeton: Princeton University Press, 1970, 457.

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